1891

GATCOMB'S

BOSTON BANJO METHOD.

COMPILED AND ARRANGED BY

A. A. BABB.

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PREFACE.

In preparing this book for the public, the author has kept in mind what has appeared to him to be a general public need,— that of an INTERESTING instruction book for the ever increasing number of banjo amateurs.

Not only has special care been taken with the chapters devoted to elementary study, but the large collection of favorite banjo music, both vocal and instrumental, included in its pages, and until now obtainable only in sheet music form, will, it is believed, make it a welcome addition to every musical library.

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RUDIMENTS OF MUSIC.

RUDIMENTS OF MUSIC.

THEIR IMPORTANCE.

No science can be mastered except by a thorough familiarity with its elements. To ensure a solid basis for any structure, one must commence at the foundation and build carefully and correctly. So to ensure the permanency of the educational edifice one must begin at the bottom.

As in language one commences with the alphabet, progressing through the syllable, the word, and so on through the sentence up to the full chapter, so with music; one must start right and follow on gradually, through letter, and note, and measure, up to the completed composition.

One may, by persistent practice, learn to pick out one or two compositions, mechanically and by sound, but by this system one can progress but a very short distance in musical advancement. This is called "playing by rote," or "by ear," and is but a poor substitute for the correct method, the only one worthy the least attention, the only course by which genuine proficiency is possible.

MUSICAL DEPARTMENTS.

Each musical sound is represented by a character called a note. These notes may be long or short, high or low, loud or soft, separate or combined. Each of these several divisions is treated in a separate department. The first of these is the one with which we purpose dealing more particularly for the present. This department is called Rhythm.

RHYTHM.

Rhythm treats of length. Notes may be long or short. In order that we may have a standard, the unit used as a basis is called a whole note. Notes of proportionately less length are procured by subdivision of this unit, or whole note.

As notes are required to represent sound, so corresponding intervals of silence are marked by characters called rests.

NOTES AND RESTS.

THEIR RELATIVE VALUE.

Musical sounds are designated in their duration by characters called notes. The following table gives the several kinds of notes and their value, together with their corresponding rests.

A whole note,

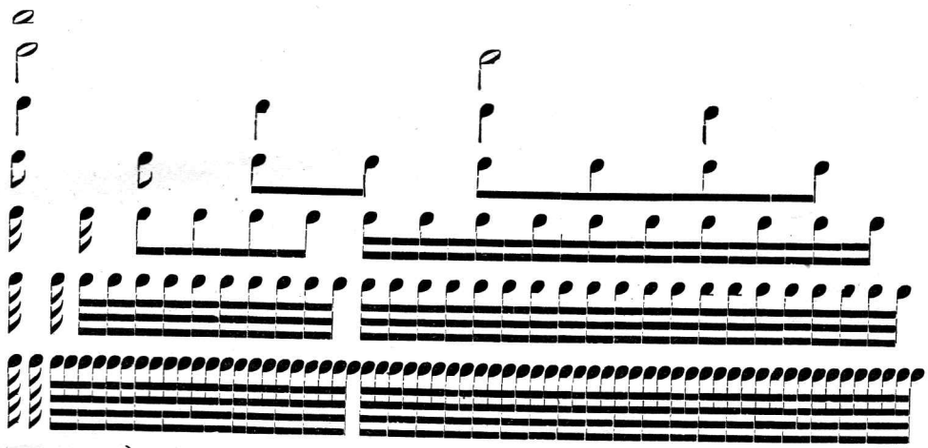
is equal to two half-notes,

four quarter notes,

eight eighth notes,

sixteen sixteenths,

thirty-two thirty-seconds, thus written,

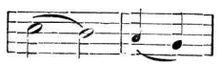
or sixty-four sixty-fourths.

Whole rest, ▬; half rest, ▬; quarter rest, 𝄽; eighth rest, 𝄾; sixteenth rest, 𝄿; thirty-second rest, 𝅀; sixty-fourth rest, 𝅁.

Whole rests are placed under the fourth line, and half rests above the third line, of the staff.

For ordinary uses, neither notes nor rests shorter than the thirty-second are needed, as very few melodies require characters of less length in their writing.

SLURS AND TIES.

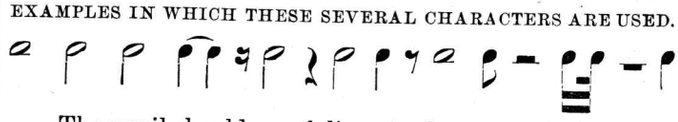
When two or more half or quarter notes are to be joined together in singing the same word or syllable, they are connected by a character called a "Slur."

Thus:

When notes of a shorter length than these are to be thus connected they are joined by a "Tie."

Thus:

Rests are never tied.

EXAMPLES IN WHICH THESE SEVERAL CHARACTERS ARE USED.



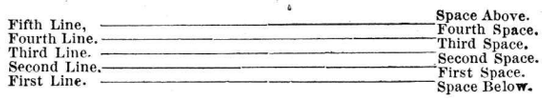
The pupil should carefully note these several characters and be able to name them at sight. This being assured, he may pass on to the next department, which treats of another element.

MELODY.

Melody treats of pitch. Notes may be high or low. The relative tones in this respect are regulated by the pitch. To designate the relative pitch of a succession of tones, a staff is used.

THE STAFF.

This consists of five parallel lines, with the four intervening spaces, and the added lines and spaces above and below.

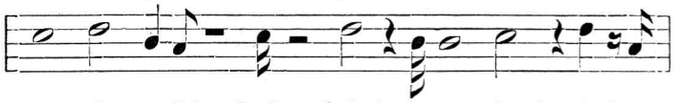


These lines and spaces are called the degrees of the staff. Notes and rests are written in and on this staff, the pitch of the tone rising as it mounts upward on the staff. When it is necessary to write tones higher or lower in pitch than can be represented on this staff, lines are added above and below. These are called "added, or leger lines," above or below, and take numerical order from their position relative to the staff. Thus, the line nearest the staff above is called the "first added line above." Then "second," "third," "fourth," etc. For reasons which will be explained hereafter, there can be but one added line below in ordinary musical notation, except in the bass clef.

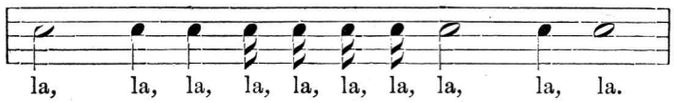
The student should carefully master these several details before proceding to the next subject, namely, the manner of using the staff. This is called Notation.

NOTATION.

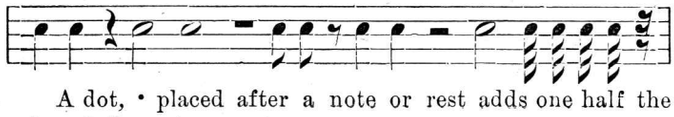
As already stated, the relative pitch of a succession of notes is determined by their positions on the staff. Such being the case, great care should be taken to write each note *exactly on the line*, or *in the space* for which it is intended. Otherwise, great uncertainty will be created as to which is the pitch desired to be secured.

Carefully note these examples.

As the pupil has had no definite instruction in pitch and how it is determined by the staff, this example is only given in a clerical sense, to ensure a complete understanding of how music is written on the staff. This theory being mastered, the pupil may advance another step.

EXAMPLES IN NOTATION.

These must be sung on a single tone, using the syllable "la," or "ah."

la, la, la, la, la, la, la, la, la, la.

Let the pupil carefully intone these notes, giving each one its relative length.



A dot, • placed after a note or rest adds one half the value of the note or rest.

Thus, a whole note dotted would be thus, 𝅝. and equal to 𝅗𝅥 𝅗𝅥 𝅗𝅥

A dotted half note, 𝅗𝅥. would be equal to ♩ ♩ ♩

A dotted quarter note, ♩. would be equal to ♪ ♪ ♪

and so on.

A dotted whole rest 𝄻. would be equal to 𝄻 𝄻 𝄻

A dotted half rest, 𝄼 • equal to 𝄽 𝄽 𝄽

A dotted quarter rest, 𝄽 • equal to 𝄾 𝄾 𝄾

A dotted eighth rest, 𝄾 • equal to 𝄿 𝄿 𝄿

A dotted sixteenth rest, 𝄿 • equal to 𝅀 𝅀 𝅀

and so on.

BARS AND MEASURES.

To regulate the rhythm and to properly locate the desired accent, as also for accuracy in notation, a musical number is divided into equal portions of time by short, perpendicular lines running across the staff.

Thus:

These lines are called bars. The spaces between these bars are called measures. These measures are of various lengths and accents, each kind having its own peculiar designating title. This will be explained later on.

A double bar, marked thus: 𝄁 denotes the last of a strain or the end of a composition.

CLEFS.

As it would be impossible to write the music for all classes of voices, or for the piano-forte, on the same general staff, it is necessary that the bass of all compositions shall have a method of notation different from the other parts. In order to ensure this, characters called clefs are used. In former years, it was the custom to use a variety of clefs, one for each part. But as this was found to be very troublesome, all but two have been discarded. These are as follows:

The G, or Treble Clef, 𝄞 The F, or Bass Clef, 𝄢

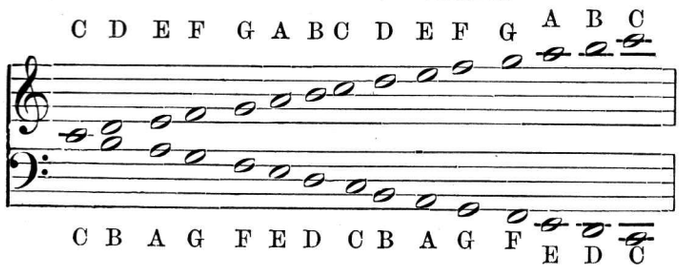
These are so called because, in the first, the scroll covers the G line, and in the second, the two dots mark the F line, or rather, the fourth line of the staff, which under the other clef would be D, it makes the F line. This will be more fully explained later on.

Thus far, the lessons have been merely oral, as the pupil has learned only of the relative length and theoretically of the pitch of notes. Having mastered these two elements, he may proceed to advance to the next plane, and essay the scale.

THE SCALE.

As already stated, the staff consists of five lines and the intervening four spaces, with added or leger lines above or below. Upon these degrees of the staff the tones are located, each one being distinguished by a letter. As each succession of eight notes forms what is called an octave, the first seven letters of the alphabet only are used. These are A, B, C, D, E, F, G, and their places on the staff are never changed, except as designated by the two clefs.

The pupil cannot be too careful in securing a perfect understanding of these theories, as they are of the utmost importance. Without such understanding, any reliable progress is impossible.

THE SCALE AND CLEFS.

Each octave is complete in itself. In other words, each succession of eight notes ascending or descending, completes an octave, and thus a new one begins, which is merely a repetition of the first one, only differing in pitch.

Each octave, or scale of eight notes, consists of seven intervals, five whole and two half-tones. By a peculiarity of the human voice, no matter at what point or pitch one may commence a new scale, the two semitones *will always* fall between the numerals 3 and 4, and 7 and 8. This is called "the regular order of intervals."

N. B. The pupil must remember this highly important fact, as much which will be explained later on depends upon this peculiarity.

SHARPS, FLATS AND NATURALS.

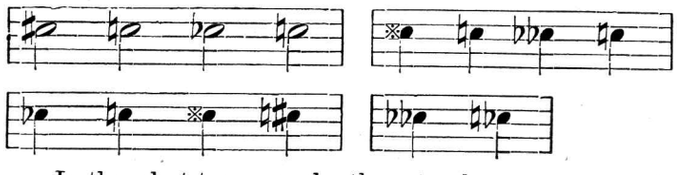
A sharp, ♯, placed before a note, raises the pitch a half tone.

A flat, ♭, placed before a note, lowers the pitch a half tone.

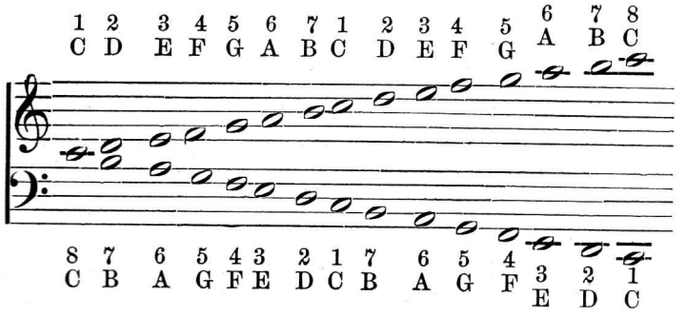
A natural, ♮, naturalizes a sharp or flat, restoring the original tone.

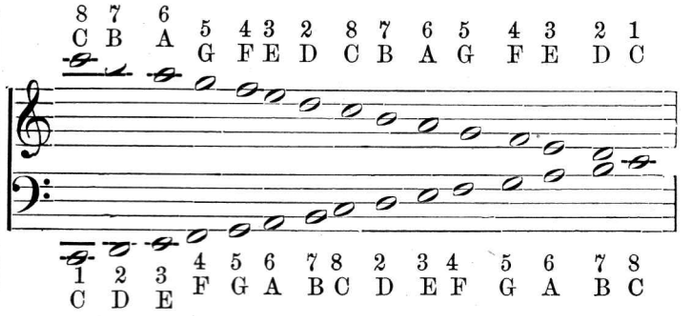
A double sharp, 𝄪, raises the note before which it is placed, a whole tone.

A double flat, 𝄫, lowers the note before which it is placed, a whole tone.

These characters are designated as chromatics.

In these last two examples the natural restores one semitone of the two half-tones which had been changed by the chromatics.

THE DIATONIC SCALE.

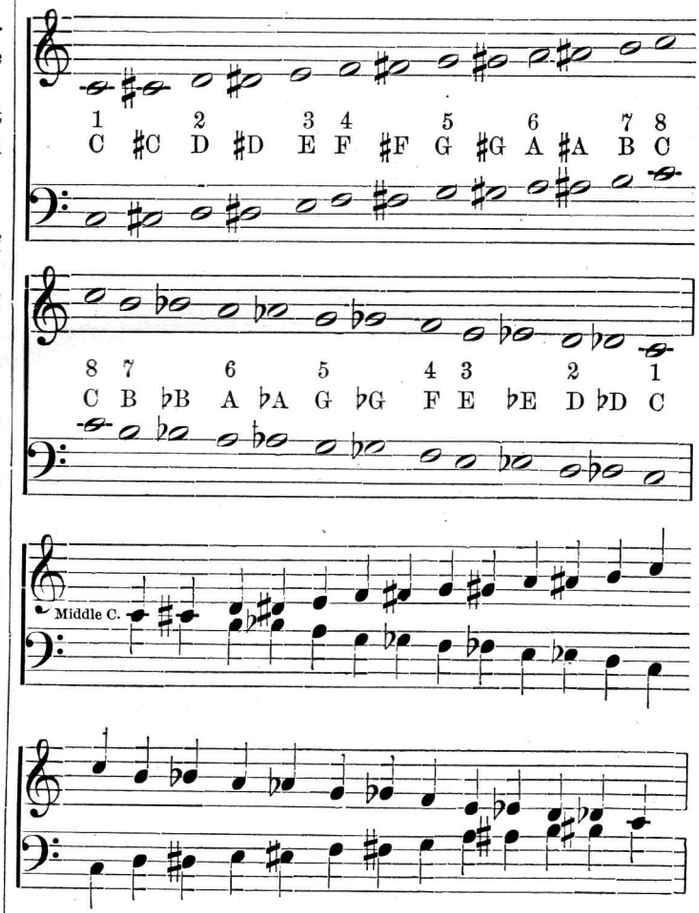




The leger line between these two staves is called "middle C," because it is the connecting line between the scales of the G and F clefs.

The pupil will familiarize himself with these scales, as a thorough knowledge of this is indispensable to any one who desires to acquire a knowledge of music.

It will be observed that in each successive octave the semitones invariably occur between the same numerals: 3 and 4, and 7 and 8.

THE CHROMATIC SCALE.

This is called the scale of C. It is called the "natural scale," because no chromatics are needed to preserve the order of intervals.

A study of these several scales will show to the pupil that the minor intervals, that is, the two semitones, occur naturally between 3 and 4, and 7 and 8, ascending and descending.

The student should devote all the time necessary to ensure a thorough familiarity with these scales, as thereby a

most important point is secured Great care should be taken to ensure *perfect accuracy in pitch*, or the scales will be discordant, the ear made untrue, and incalculable injury wrought in many other respects.

A knowledge of the Chromatic scale, an appreciation of the theory governing the Order of Intervals, joined to an understanding of the Rule of Transposition, which is one of the fundamental laws of harmony, (to be explained later on) will enable the earnest student to secure a more ready knowledge of Music as a Science than can be attained through any other system or method.

TIME.

The musical term for this is "Tempo."

There are various kinds of time. That is, music requires several kinds of rhythm to give due expression to the sentiment desired.

What is known as Common Time contains four parts to the measure, and is employed for march or other heroic, or bold compositions. It is also known as quadruple time, because of the number of parts there are in each measure.

Double Time has two parts to each measure, and is nearest in form to Quadruple, as the accent and general movement is nearly the same. This measure is used in quicksteps, galops, etc.

Triple Time has three parts in each measure, and is of a gliding, flowing rhythm. It is used in waltz music, and hence is sometimes called Waltz Time.

Sextuple Time, so called from its six parts to the measure, is used for compositions of a rhythm similar to Triple Time. It is a very pleasing movement, and is frequently used in compositions requiring a smtooh, flowing expression.

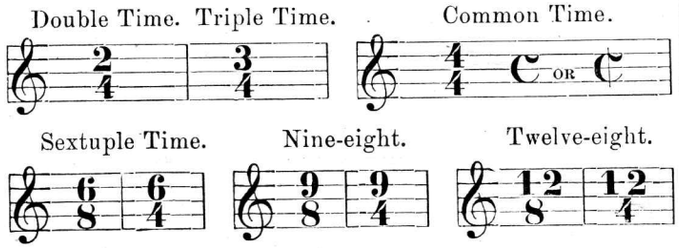
These are the four kinds of time used in musical compositions. There are several others, but they are but variations of the four already named.

Nine-eight, or Nine-four Time, consists of nine parts to each measure. This is merely a variation of Triple Time, with three notes to each part of the measure.

Twelve eight, or Twelve-four Time is merely quadruple measure, with three notes to each part of the measure.

HOW WRITTEN.

These several kinds of Time are written as follows:



ACCENT.

In order that music shall not be monotonous, as must be the case if all tones were alike in power, and to distinguish between the various styles of composition, accents are placed over certain portions of each kind of measure.

In Double Time the accent is on the first part of the measure.

In Triple Time the accent is on the first part of the measure.

In Quadruple, or Common Time, there are two accents, the greater accent being on the first and the lesser on the third part of the measure.

In Sextuple Time there are two accents, the greater on the first, and the lesser on the fourth part of the measure.

In Nine-eight Time the accent is the same as in Triple Time, on the first note in the measure.

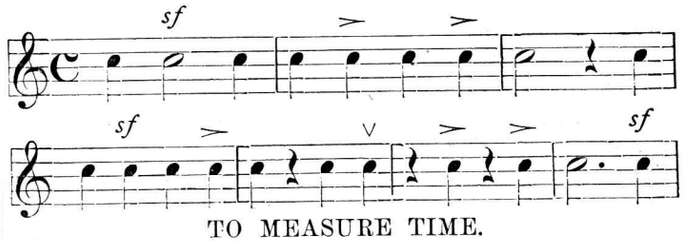
In Twelve-eight Time the accents are the same as in Common Time, the second accent being on the first note in the third part of the measure.

SYNCOPATION.

When it is desired to produce a certain effect by a reversal of the regular order of accent, notably in certain vocal compositions, or in waltz music, recourse is had to syncopation. This is merely placing the accent on the unaccented part of the measure, and vice versa. That is, the regular order of accent is reversed. When this is desired, the notes to be emphasized are marked in several ways, as follows:

Sforzando, abbreviated *sf*, *fz* or >.

Rinforzando, abbreviated *rf* or ∨.

EXAMPLES OF SYNCOPATION.

TO MEASURE TIME.

Time is measured in two ways: by "beating," and "counting."

BEATING TIME.

In "beating" time, the method commonly adopted, certain motions of the hand are used, corresponding to the several parts in the various kinds of measure.

Thus, in Double Time, two motions of the hand are employed, viz. Down, up, Down, up.

In Triple Time, three motions: Down, left, up. Down, left, up.

In Quadruple Time, four motions: Down, left, *right*, up,

In Sextuple Time, six motions: Down, down, down, *Up*, up, up. (This kind of measure is beat variously, but the accent is always as above.)

In Nine-eight Time, nine motions: Down, down, down, left, left, left, up, up, up.

In Twelve-eight Time, twelve motions: Down, down, down, left, left, left, *right*, right, right, up, up, up.

COUNTING TIME.

"Counting" Time is the same in principle as beating time, except that the parts are counted instead of beat.

Thus, Double Time is counted: One, two, One, two.

Triple Time: One, two, three, One, two, three.

Quadruple Time: One, two, *three*, four, One, two, *three*, four.

Sextuple Time: One, two, three, *four*, five six, One, two, three, *four*, five, six.

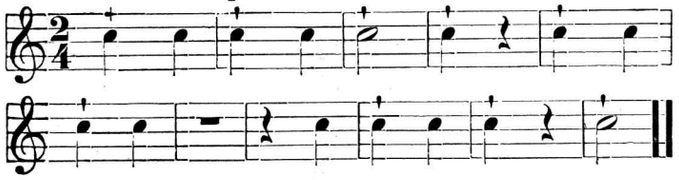
Nine-eight Time: One, two, three, four, five, six, seven, eight, nine.

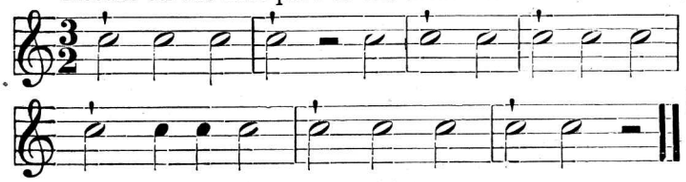
Twelve-eight Time: One, two, three, four, five, six, *seven*, eight, nine, ten, eleven, twelve.

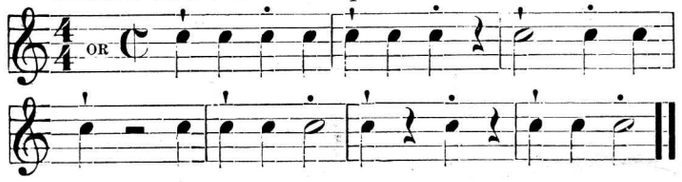
EXAMPLES IN TIME AND ACCENT.

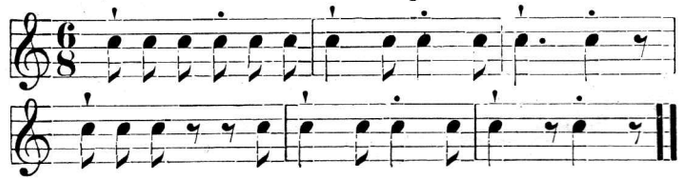
The pupil should familiarize himself with these several kinds of time, by intoning them on a single note, using the syllable "la," or "ah!" beating, or counting the time.

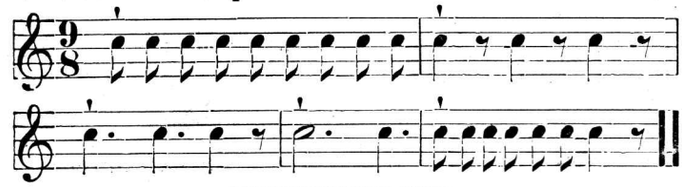
DOUBLE TIME.

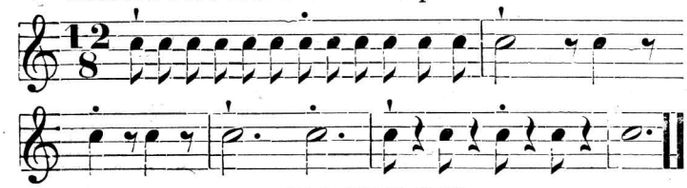
Accent on first part of the measure.

TRIPLE TIME.

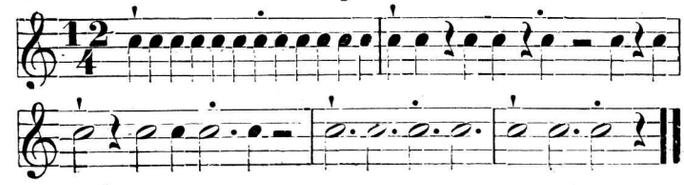
Accent on the first part of the measure.

QUADRUPLE TIME.

Accents on first and third parts of the measure.

SEXTUPLE TIME.

Accents on the first and fourth parts of the measure.

NINE-EIGHT TIME.

Accent on first part of the measure.

TWELVE-EIGHT TIME.

Accent on the first and seventh part of the measure.

TWELVE-FOURTH TIME.

Same accent as last example.

OTHER CHARACTERS.

THE HOLD.

When it is necessary to prolong a tone or rest indefinitely, a character is used called a hold. Thus, 𝄐. The hold when used prolongs the tone or rest over which it is placed at the discretion of the singer or player. When placed over the final double bar in a composition it signifies that the end is at that point.

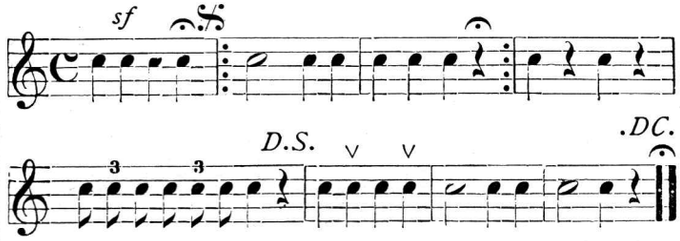
SIGNS FOR REPEATING.

When a certain portion of a composition is to be repeated, the passage is marked with four dots at the beginning and end; thus, 𝄆 𝄇

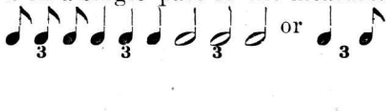
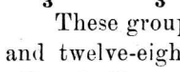
Sometimes the passage is marked "Bis," signifying "twice."

When a repeat is to be made to the beginning of a composition, it is marked Da Capo, or D. C., which means, "from the beginning." When the repeat is to a point elsewhere than the beginning, the strain is marked "Dal Segno," or "D. S.," meaning "to the sign."

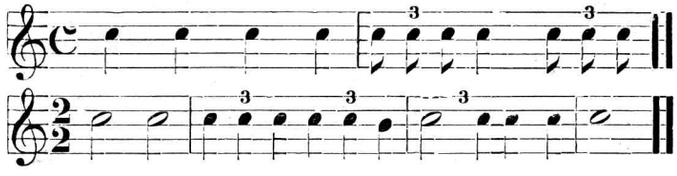
EXAMPLES.

WITH SYNCOPATION AND TRIPLETS ADDED.

When these characters are used, great care must be taken to locate them as designed, or great confusion will arise.

THE TRIPLET.

The triplet is a group of three notes, generally of equal value, to be sung or played on a single part of the measure. They are written thus:



These groups are most frequent in sextuple, nine-eight, and twelve-eight time, though they are to be found in all other rhythms. Great care should be taken to sing or play them in an easy, flowing manner.

EXAMPLE OF "THE TRIPLET."

The pupil should commit to memory all the oral portions of the text thus far written, and should carefully study all the examples until perfectly familiar with the rudiments of Rhythm and Melody. He may then pass on to the next department.

DYNAMICS.

Dynamics treats of force.

Music may be loud or soft.

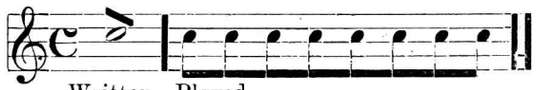
Without a practical knowledge of this department, which is sometimes called the "School of Expression," no satisfac-

tory results can be secured in the acquirement of taste. Wanting this, no performance can be other than dissatisfactory both to the performer and listener.

ABBREVIATIONS IN NOTATION.

To save labor and space, where the same measure or measures are to be repeated, a "repeat" 𝄇 is used, thus:

Written. Played.

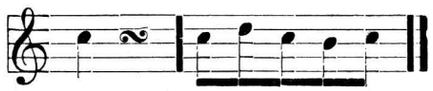
When a succession of the same kind of short notes are to be used, to avoid the necessity of writing them out in full, a long note is sometimes used, thus:

Written. Played.

Written. Played.

Written. Played. Written. Played.

The trill *tr* is used in ornamentation, and is written thus:

Written. Played.

The turn 𝄐 joins the note written to the one next below and above.

Written Played.

The terms used in this department of musical science are almost innumerable, but the greater portion of those enumerated in the ordinary "Dictionary of Musical Terms," are merely derivations or sub-divisions of certain of the most prominent. These are:

Accellerando.	Quicker by degrees.
Adagio.	Slow.
Ad Libitum or *Ad L.*	At pleasure.
Affetuoso.	Tender; affecting.
Agitato.	With agitation.
Alla Capella.	In Church (Chapel) style.
Allegro.	Quick.
Allegretto.	Not so quick as Allegro.
Amoroso.	Affectionately, tenderly.
Andante.	Gentle, slow and connected.
Andantino.	Somewhat slower than Andante.
Cadence.	Closing strain.
Cadenza.	Closing strain elaborated.
Calando.	Softer and slower.
Cantabile.	Graceful singing style.
Chorale.	In choral style, impressive.
Con.	With.
Crescendo.	Gradually increasing in power.
Da Capo.	From the beginning.
Decrescendo.	Diminishing.
Del Segno.	To the sign.
Diminuendo.	Gradually diminishing in tone.
Dolce.	Soft, tender.
Doloroso.	Plaintive, dolorous.
Energico.	With energy.
Espressione.	With expression.
Fine or *Finale.*	The end.
Forte.	Loud.
Fortissimo.	Very loud.
Grazioso.	With grace, smoothly.
Grave.	Slow; solemn.
Largo.	Very slow.
Larghetto.	Not so slow as Largo.
Legato.	Close, gliding, connected.
Lentando.	Gradually slower and slower.
Lento.	Slow.
Ma.	But.
Maestoso.	Majestic.
Marcato.	In March style.
Mezzo.	Medium.
Moderato.	Moderately.
Molto.	Much.
Moto.	Motion.
Non.	Not.
Pastoral.	Graceful.
Piano.	Soft.
Pianissimo.	Very soft.
Piu.	More.
Poco.	A little.
Presto.	Quick.
Prestissimo.	Very Quick.
Rallentando.	Gradually slower and softer.
Recitante.	Dramatic.
Recitative.	Musical declamation.
Ritard.	Slower.
Ritardando.	Slower and slower.
Semplice.	Simple.
Sempre.	Always.
Sostenuto.	Sustained.
Sotto.	Under; below.
Spiritoso.	Spirited.
Staccato.	Short, distinct.
Subito.	Quick.
Tempo.	Time.
Tutti.	All; full chorus.
Vivace.	With vivacity.
Voce.	Voice.
Volti Subito or *V. S.*	Turn over the leaf quickly.

MANNER OF HOLDING THE BANJO.

Select a chair without arms, rest the right foot on has sock, or the right heel may rest against the chair leg so as to elevate the knee. The rim or hoop should rest well around on right limb, resting the upper part against body. The little finger of the right hand should rest on the head just above the bridge; resting the fore arm on the rim, about four inches from tail-piece. Practice well the above until able to hold the instrument without assistance of the left hand.

Of the left hand, let the arm of the instrument rest on ball of thumb, so that by pressing down ball of first finger, the thumb will act as a lever. Do not allow arm of the instrument to drop into palm of hand; keep wrist well out. Practice sliding hand, up the arm to get a free, easy action, not assisting holding the instrument, as the right hand and forearm should do this.

1 indicates first finger, 2 indicates second finger, 3 indicates third finger, 4 indicates fourth finger.

PICKING.

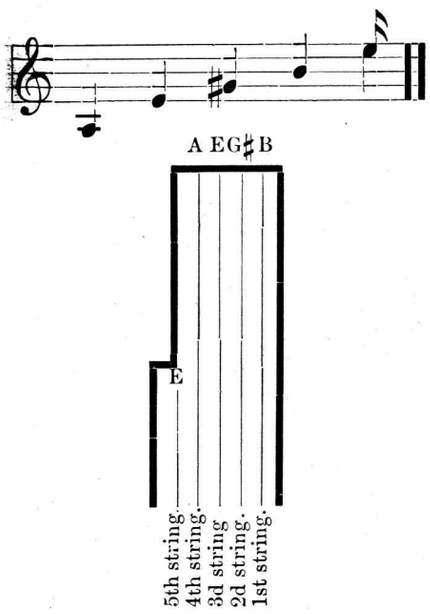
Great care should be taken not to reach under the strings, but use just the tips of the fingers; keep the thumb straight, not allowing it to drop under fingers. Keep the little finger resting on head, so as to give the fingers a free, easy movement.

× indicates thumb, • indicates first finger, •• indicates second finger, ••• indicates third finger. This is the rule of picking, but often changes in examples will show.

TUNING.

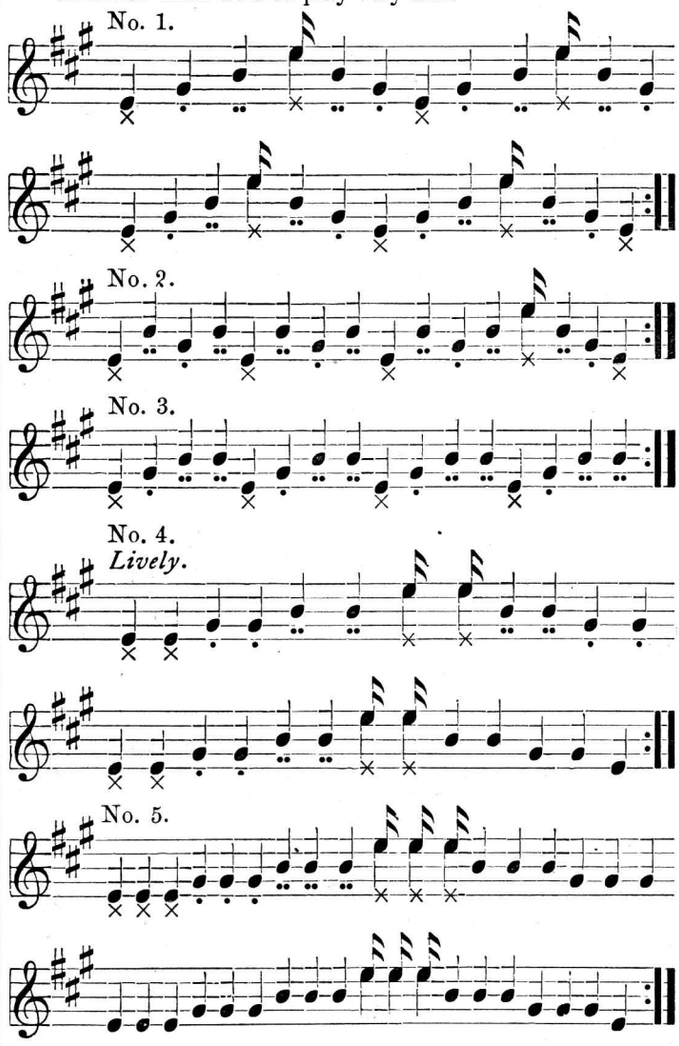
Tune the bass or fourth string to C on piano. Stop the fourth string at seventh fret, tune third string in unison. Stop third string at fourth fret, tune second in unison. Stop second string at third fret. tune first in unison. Stop first string at fifth fre', tune fifth in unison. In pieces marked fourth to B, the fourth string must be raised one tone.

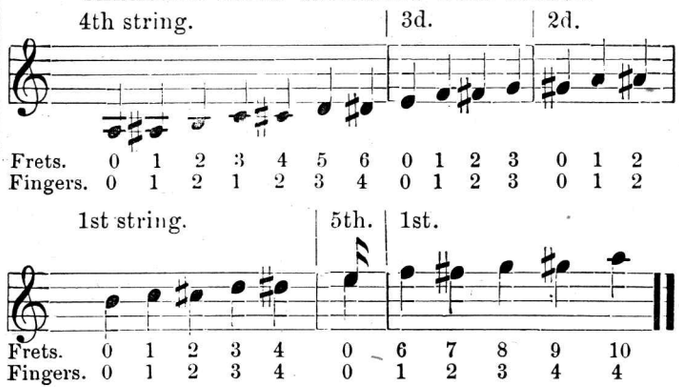
BANJO IN TUNE.

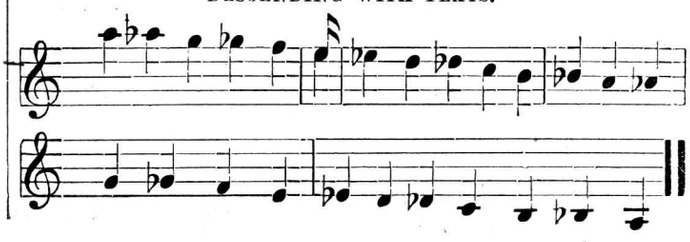


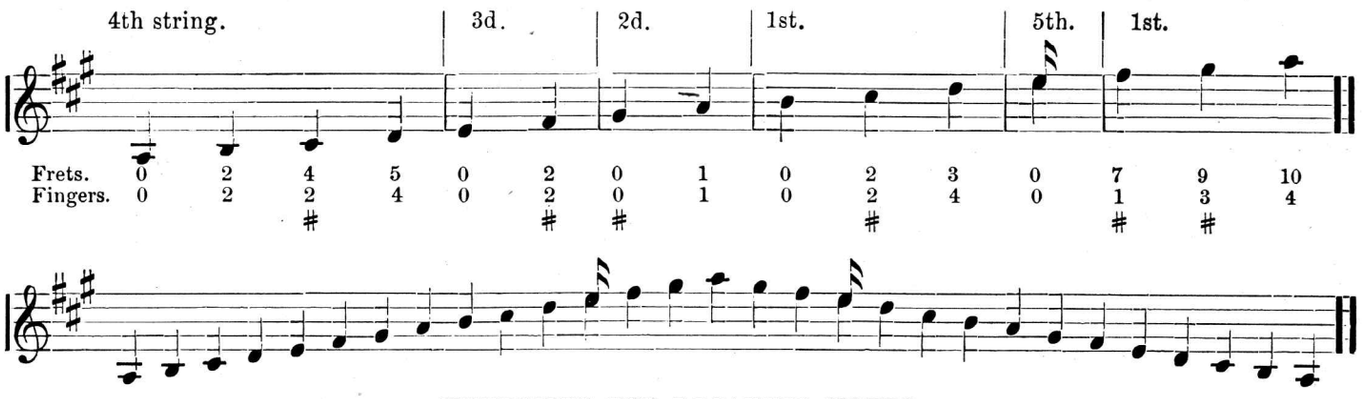
As seen by the direction of tuning, we tune A to C on piano, but merely to get the desired pitch.

EXERCISES FOR RIGHT HAND.

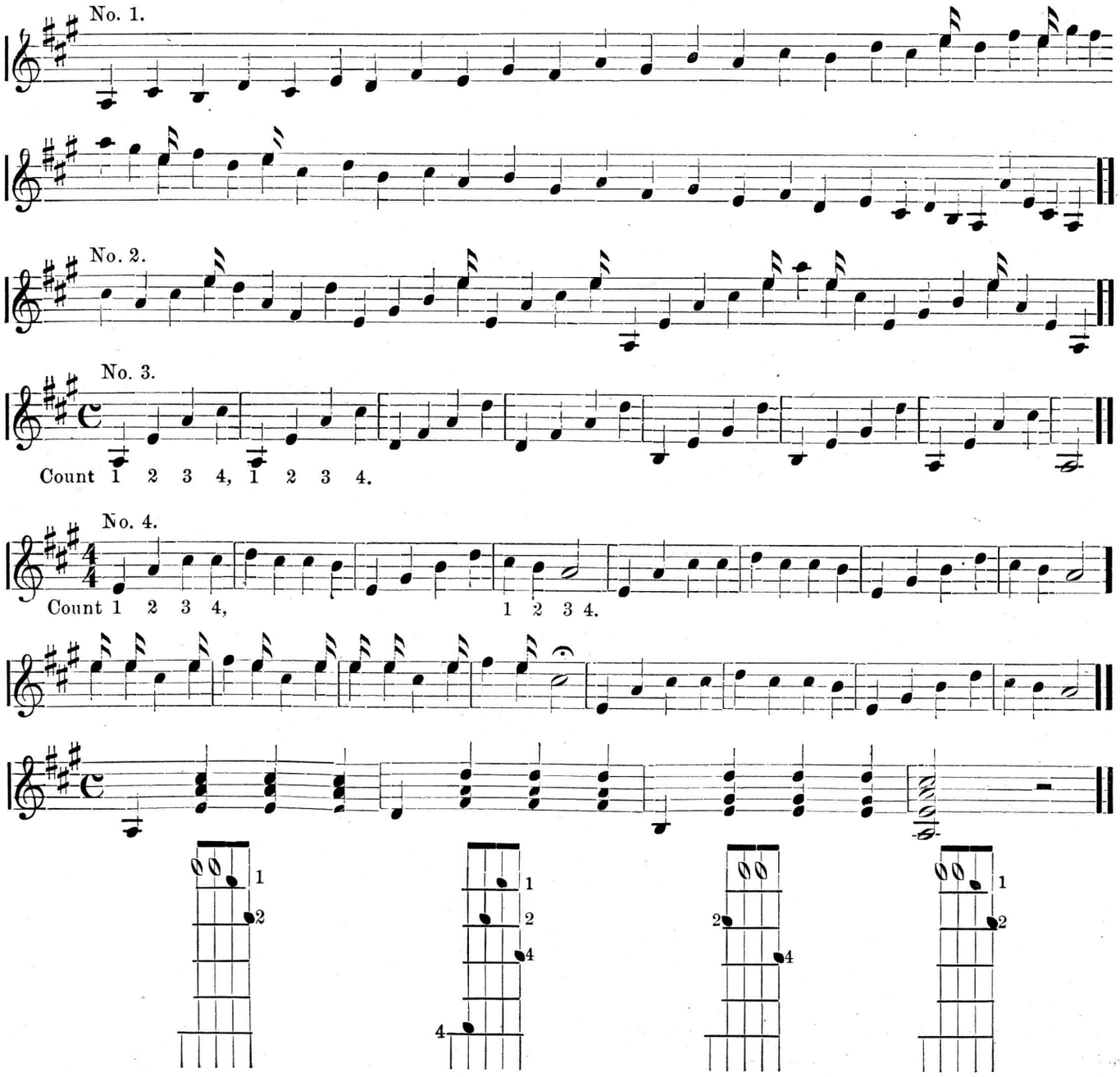
Practice until able to play very fast.

CHROMATIC SCALE ASCENDING WITH SHARPS.

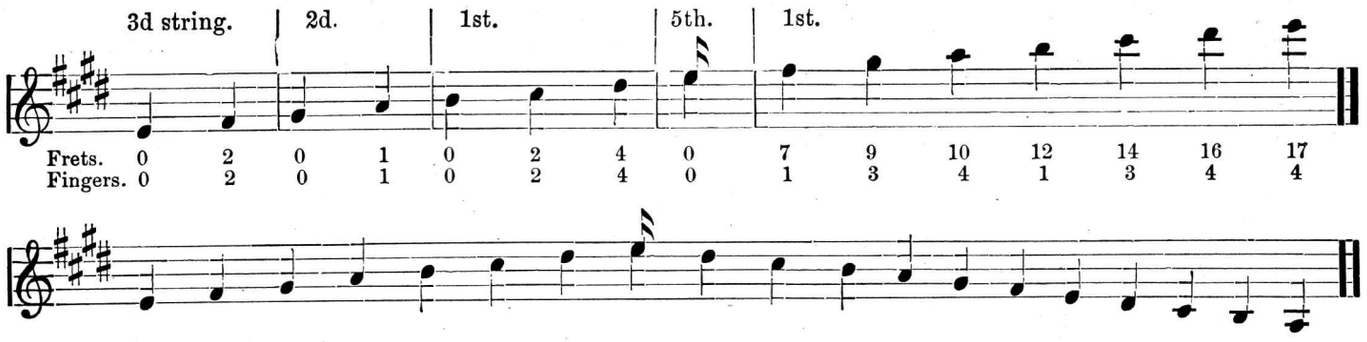
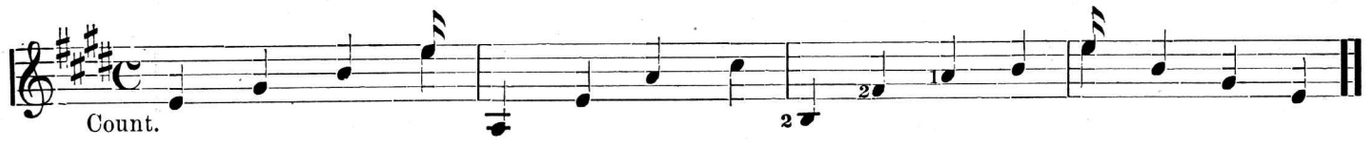
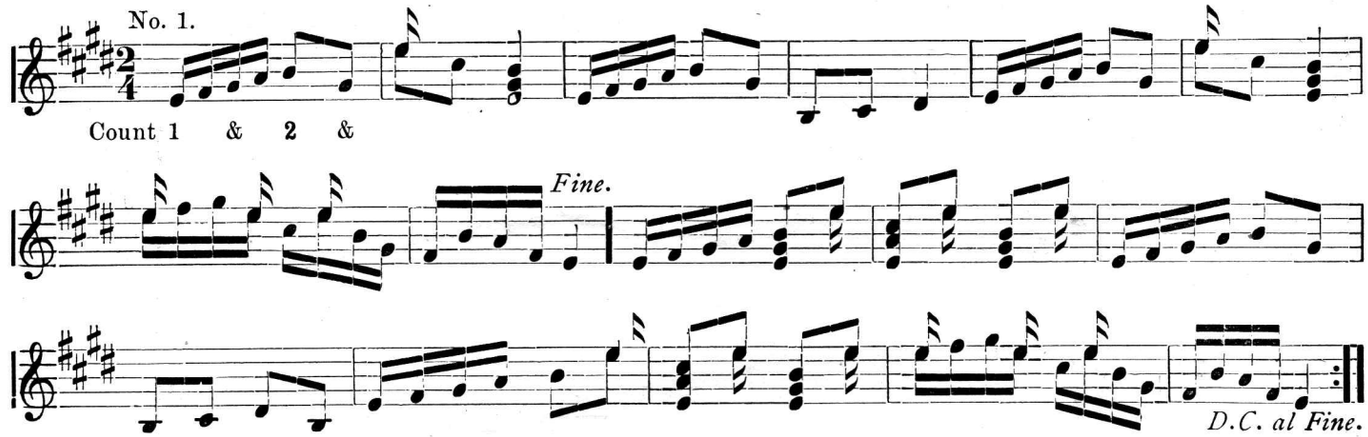
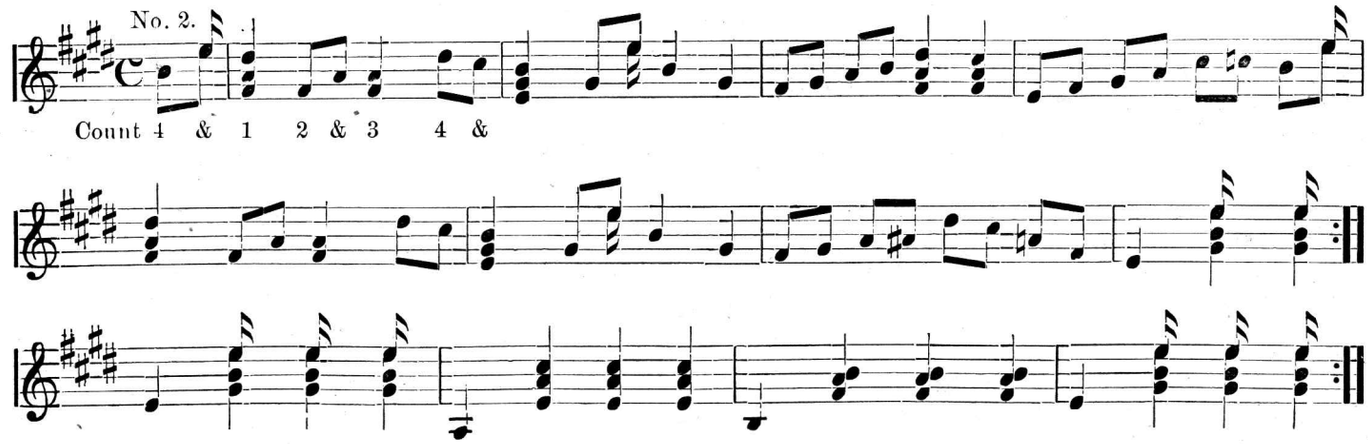
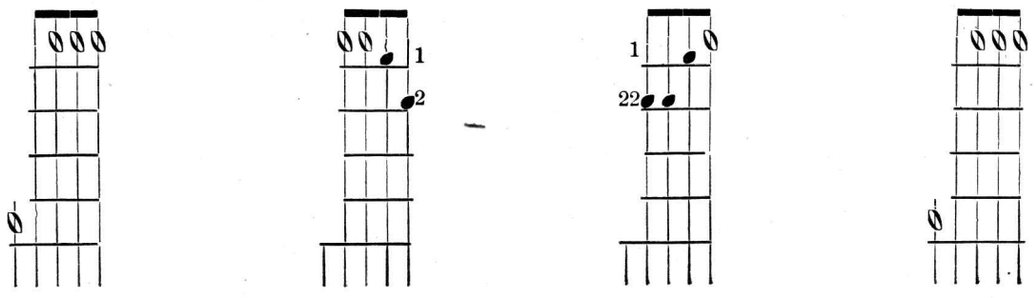


DESCENDING WITH FLATS.

SCALE OF A. (NATURAL KEY OF THE BANJO.)

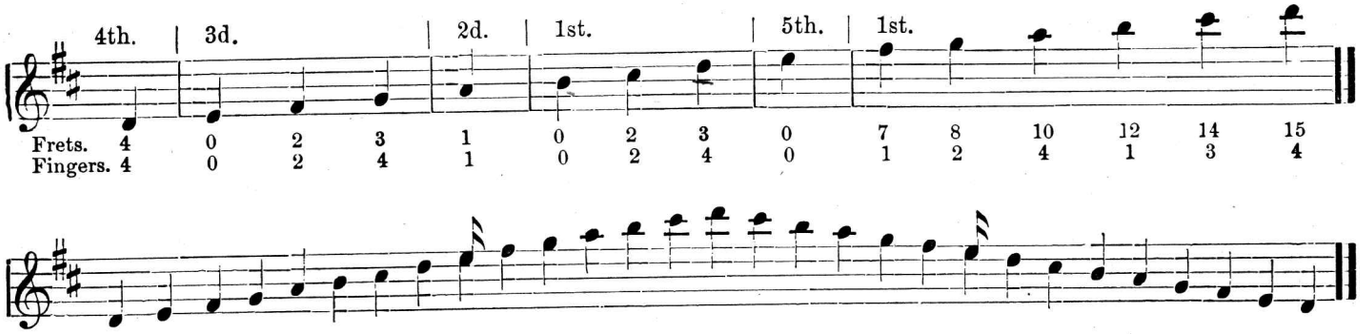


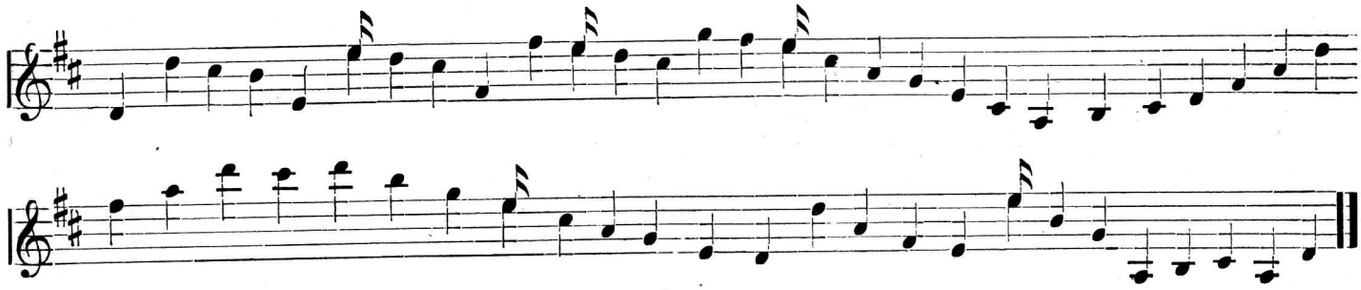
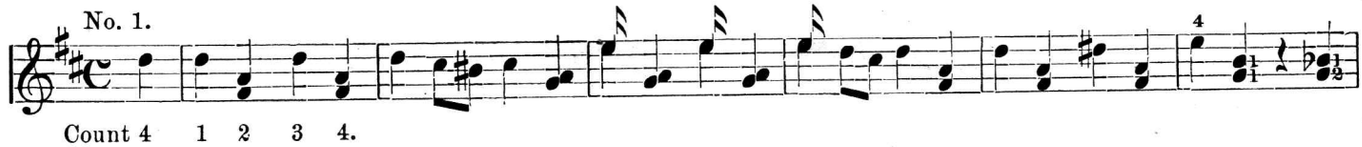
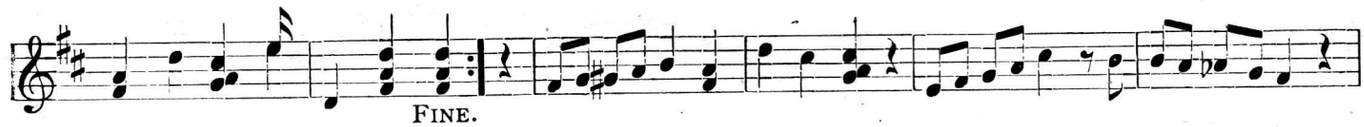
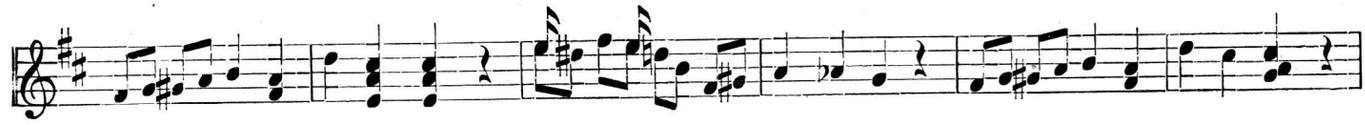
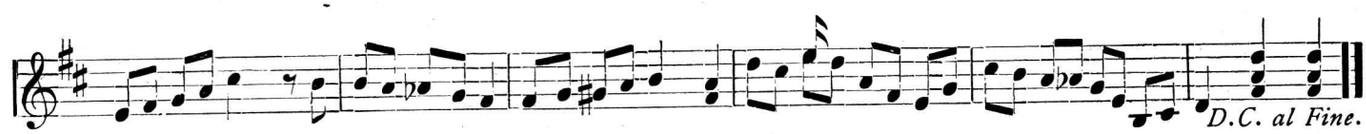
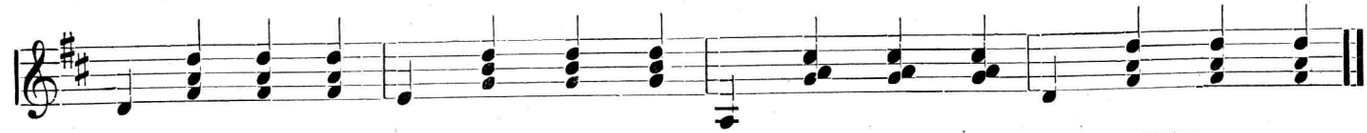
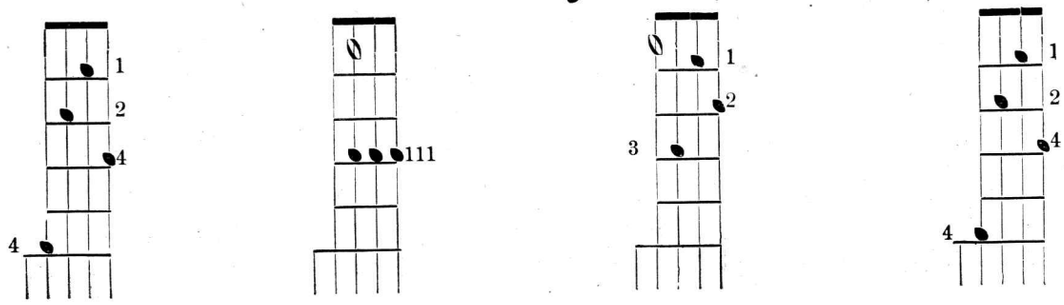
EXERCISES FOR LOCATING NOTES.



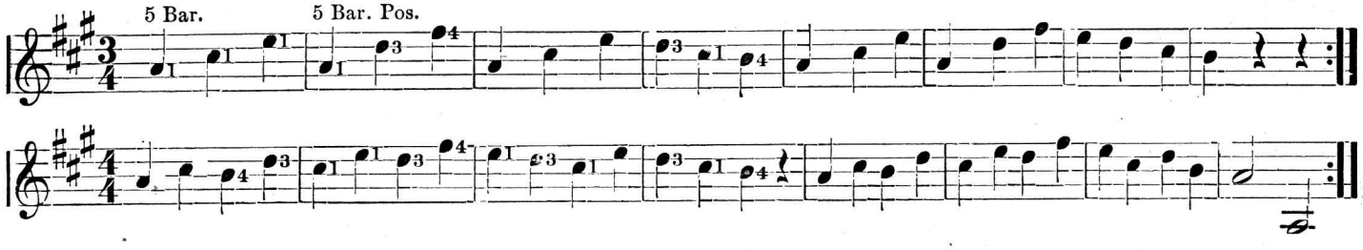
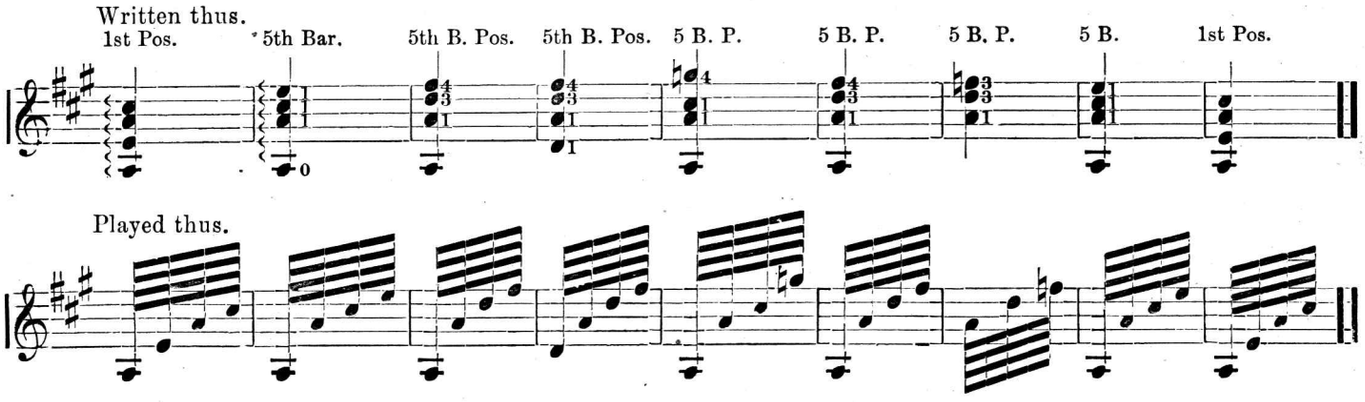
SCALE OF E.

EXERCISES FOR LOCATING NOTES. (IN E.)



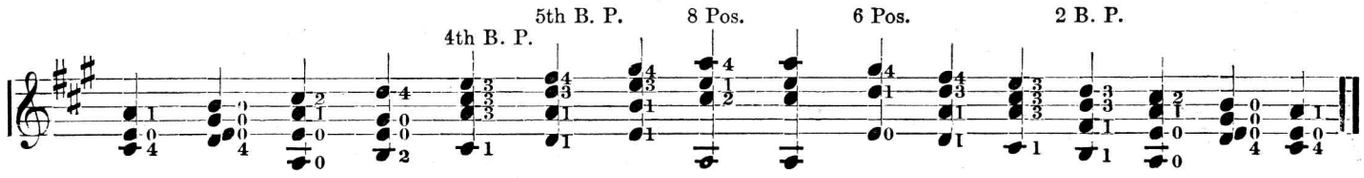
SCALE OF D.

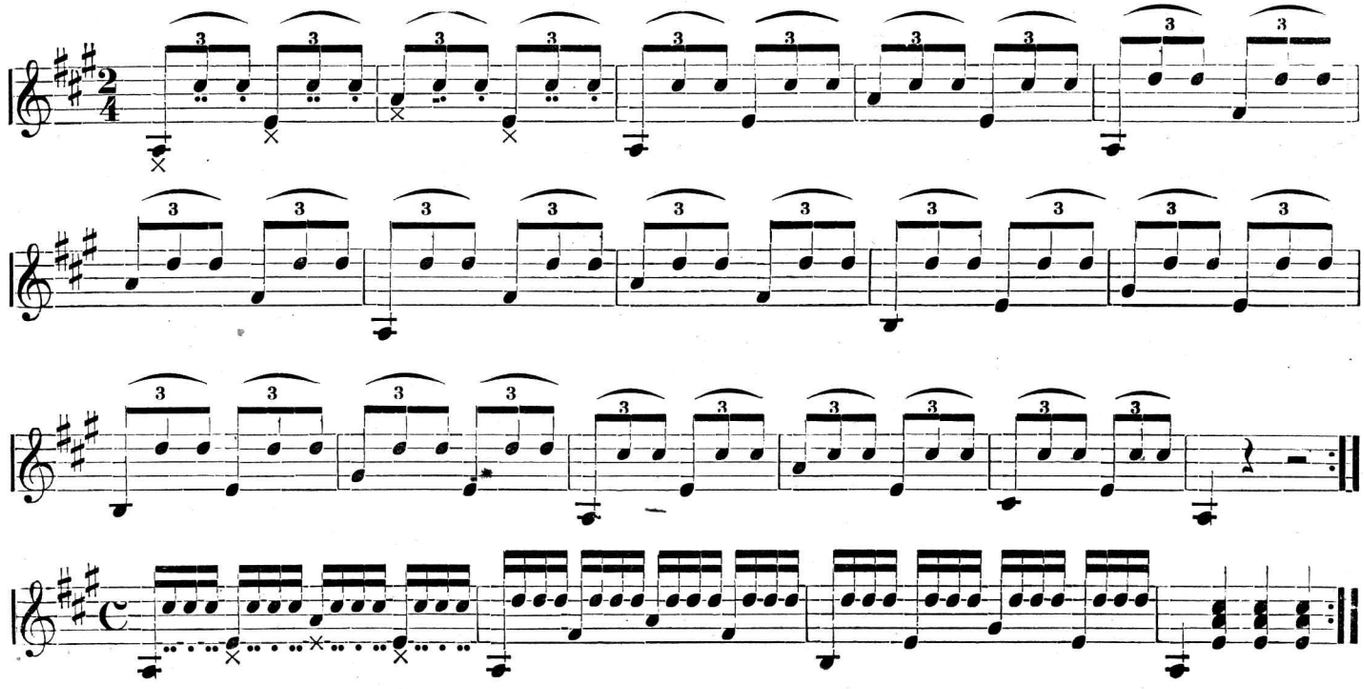


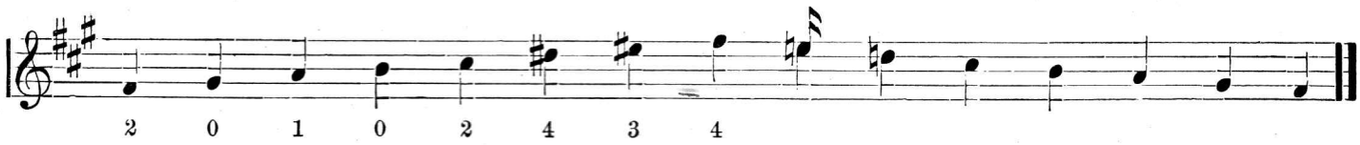
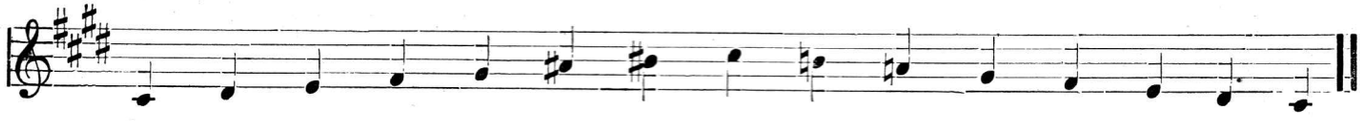
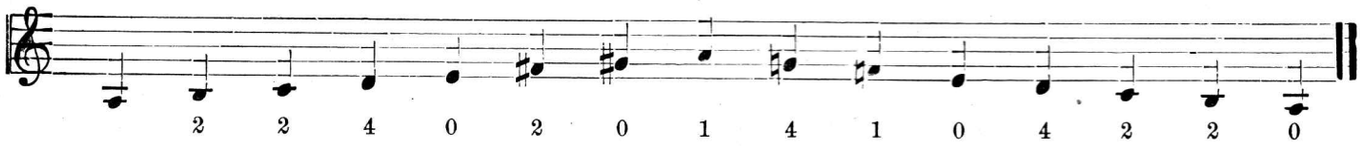
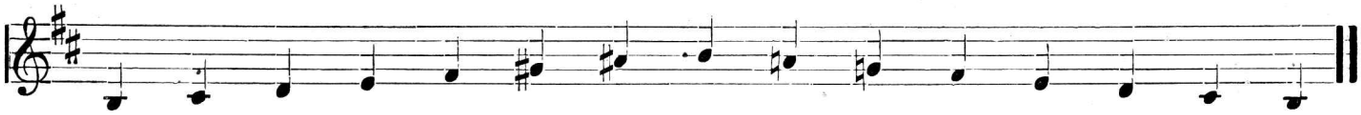
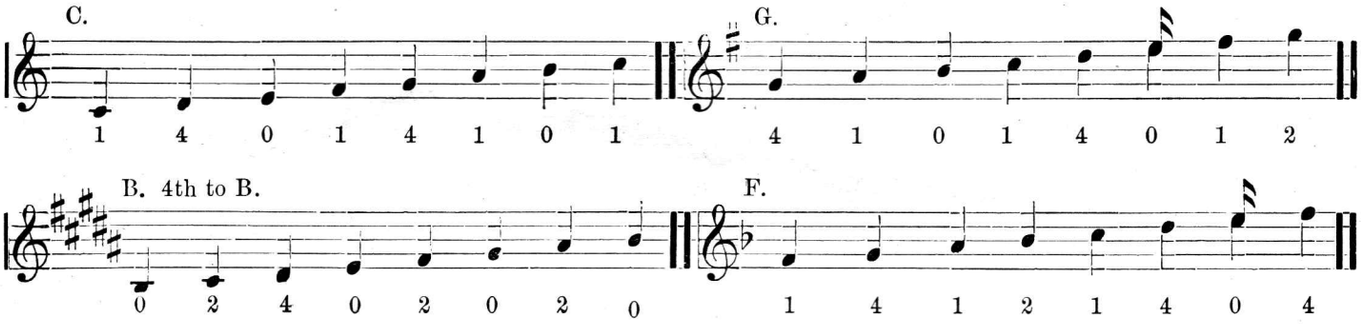
EXERCISE FOR LOCATING NOTES.



POSITIONS.

Every fret is termed a position ; viz.: 1st fret, 1st position ; 2d fret, 2d position, and so on up the finger-board. The position derives its name from where the first finger falls. A Bar or Barre is first finger parallel with fret.

SCALE OF A IN CHORDS.

SHOWING THE DIFFERENT POSITIONS.

EXERCISE IN DOUBLE FINGERING.



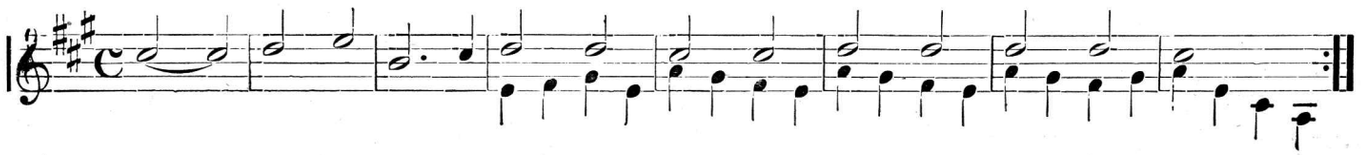
F♯ MINOR. (RELATIVE TO A MAJOR.)

C♯ MINOR. (RELATIVE TO E MAJOR.)

A MINOR. (RELATIVE TO C MAJOR.)

B MINOR. (RELATIVE TO D MAJOR.)

KEYS LITTLE USED.

HARMONICS.

The harmonics occur at the third, fourth, seventh and twelfth frets, and are made by placing the third finger of the left hand on the string so as to stop the vibration. To produce a bell like tone touch the string directly over the designated fret.

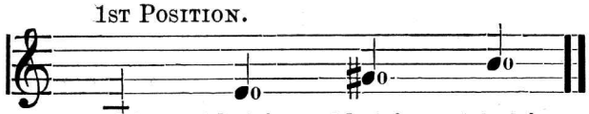
The Slur is made by sliding from one note to another, thus : *The Snap,* by playing the first note, then pulling the snme finger used, of the left hand, thus :

TREMOLO.

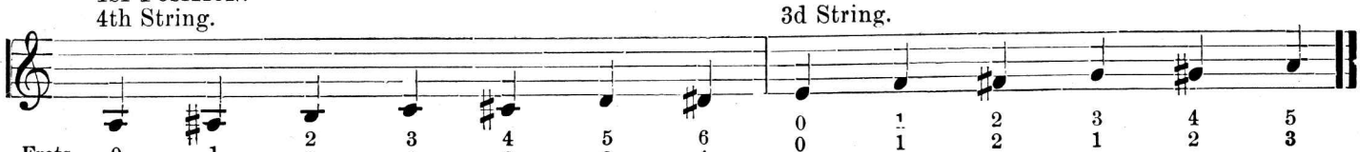
Place the second finger on the head. about two inches above bridge, raise the wrist up, so as to give the first finger easy action over the strings, hitting the string as it passes both ways. All notes with stems turned up are to be played with the first finger, others with the thumb.

TREMOLO EXERCISE.

CHROMATIC SCALE ON EACH STRING IN THREE POSITIONS.

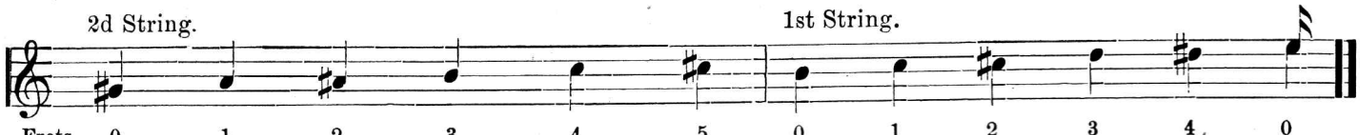
1st Position.



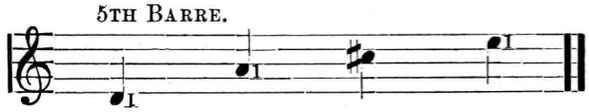
4th string. 3d string. 2d string. 1st string.

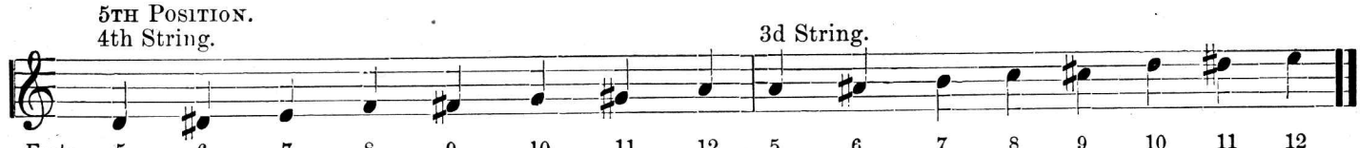
1st Position.
4th String.

Frets.	0	1	2	3	4	5	6	0	1	2	3	4	5
Fingers.	0	1	2	1	2	3	4	0	1	2	1	2	3

3d String.

2d String.

Frets.	0	1	2	3	4	5	0	1	2	3	4	0	
Fingers.	0	1	2	1	2	3	1	1	2	3	4	0	

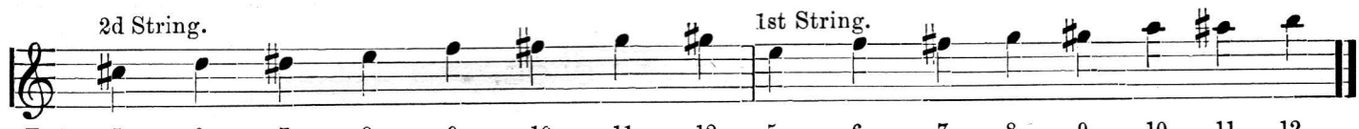
1st String.

5th Barre.

4th string, 3d string. 2d string. 1st string.

5th Position.
4th String.

Frets.	5	6	7	8	9	10	11	12	5	6	7	8	9	10	11	12
Fingers.	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4

3d String.

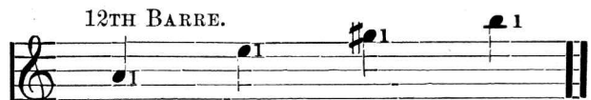
2d String.



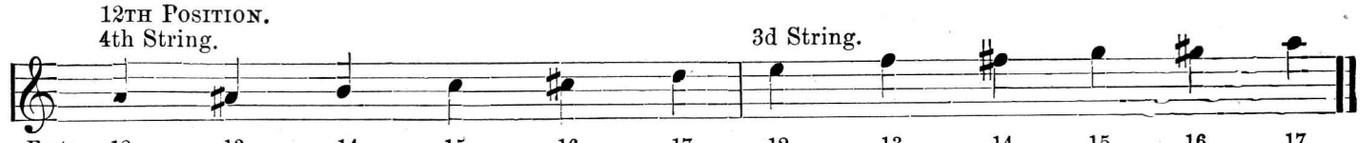
Frets.	5	6	7	8	9	10	11	12	5	6	7	8	9	10	11	12
Fingers.	1	2	3	4	1	2	3	4	1	2	3	4	1	2	3	4

1st String.

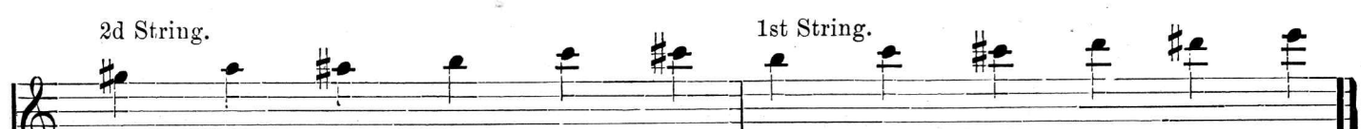
12th Barre.



4th string. 3d string. 2d string. 1st string.

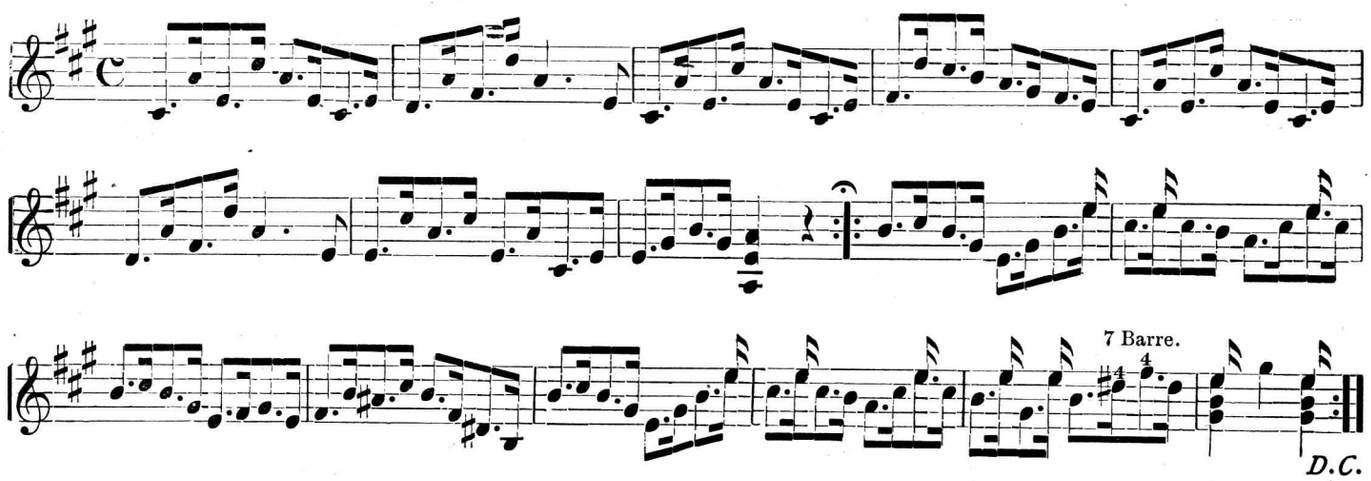
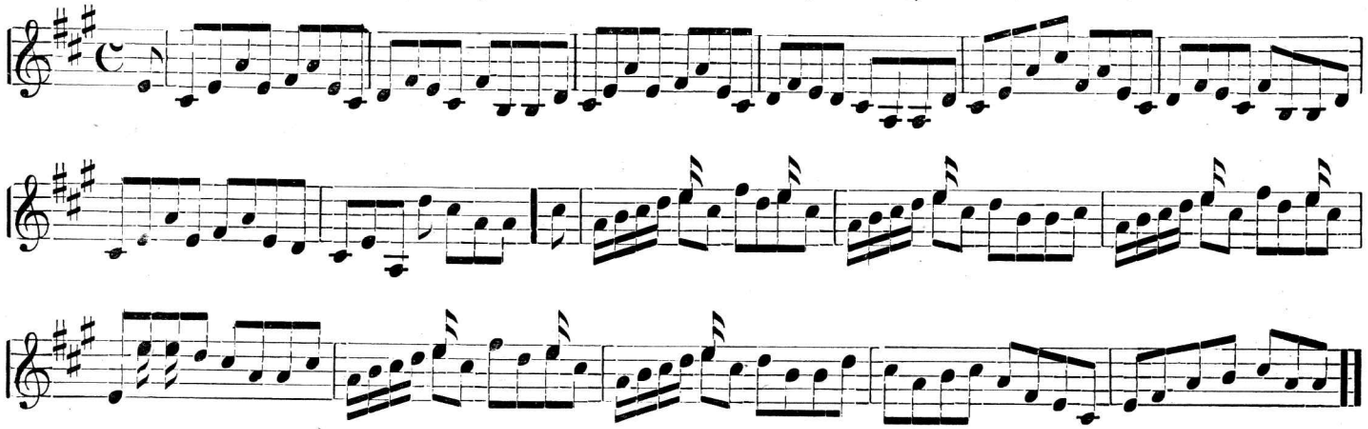
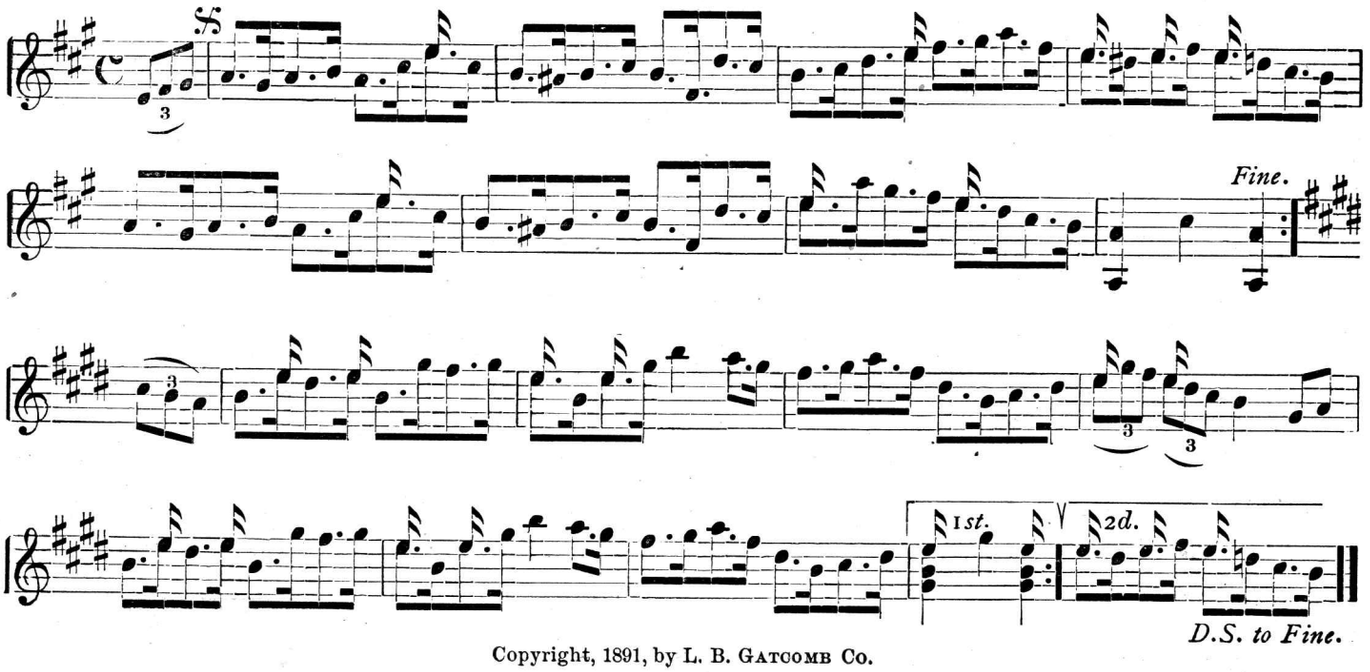
12th Position.
4th String.

Frets.	12	13	14	15	16	17	12	13	14	15	16	17
Fingers.	1	2	3	4	4	4	1	2	3	4	4	4

3d String.

2d String.

Frets.	12	13	14	15	16	17	12	13	14	15	16	17
Fingers.	1	2	3	4	4	4	1	2	3	4	4	4

1st String.

AVALANCHE CLOG.

MORRISON.

CALEDONIA HUNT. (REEL.)

TANGLEFOOT CLOG.

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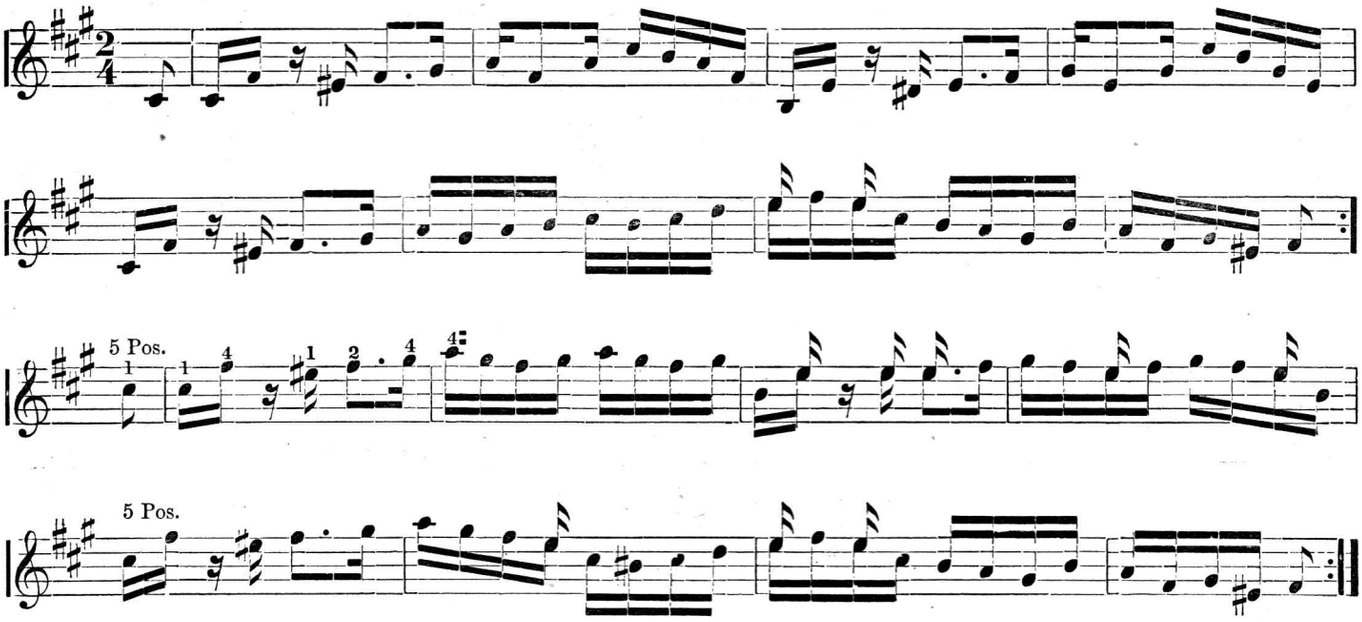
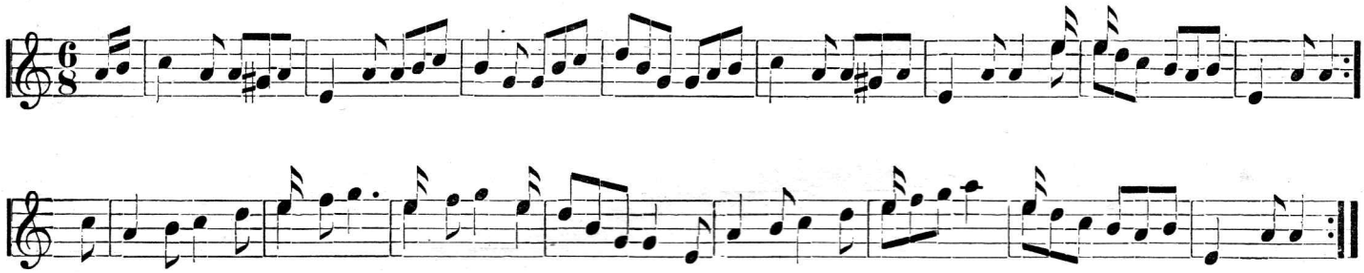
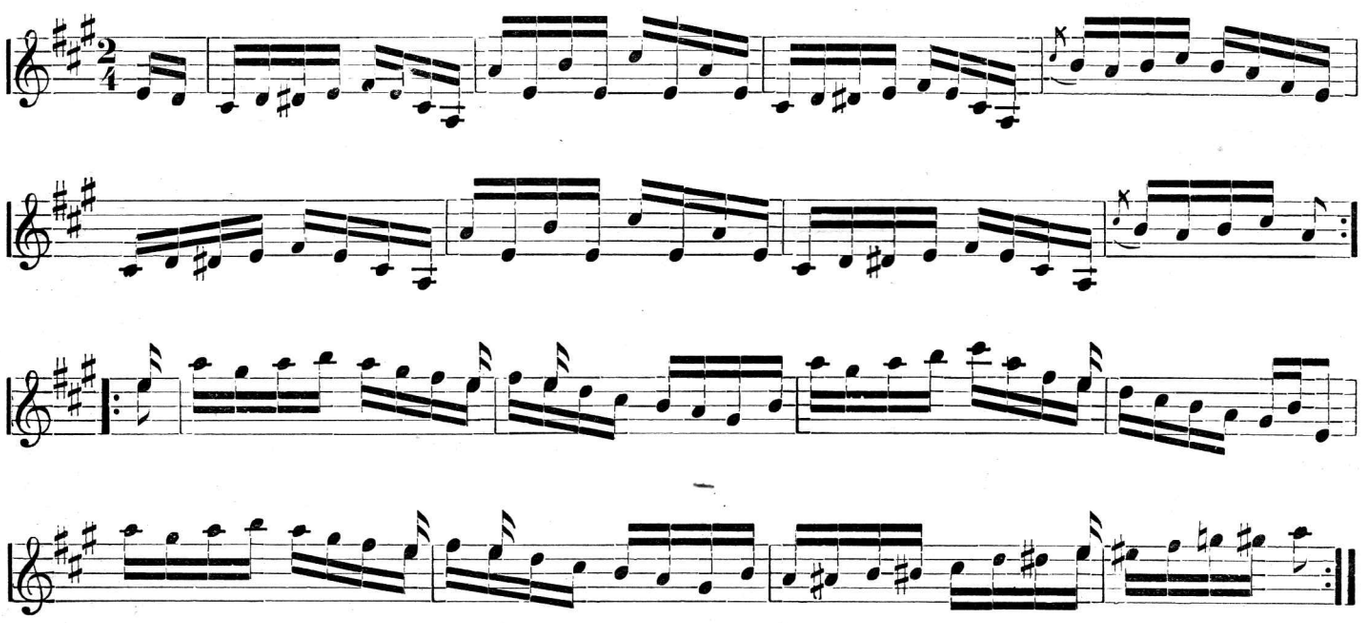
TELEPHONE REEL.

THE GOBBY-O JIG.

WHIDDON'S FAVORITE REEL.

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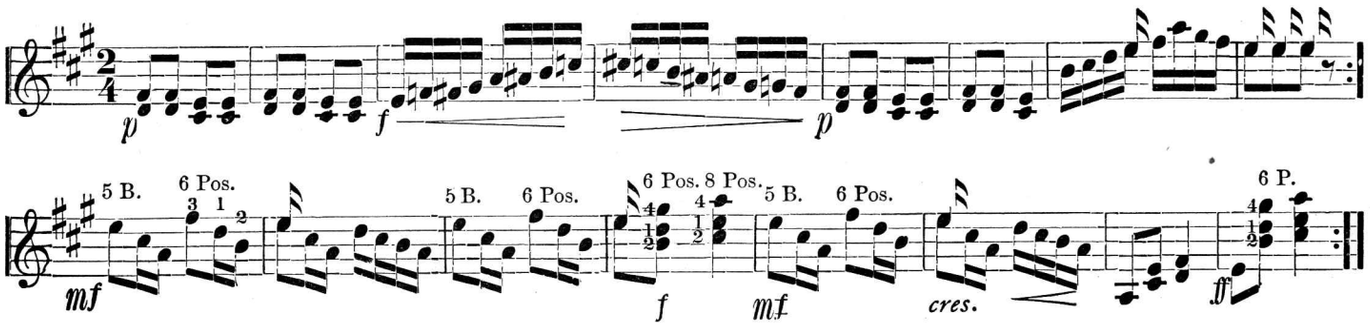
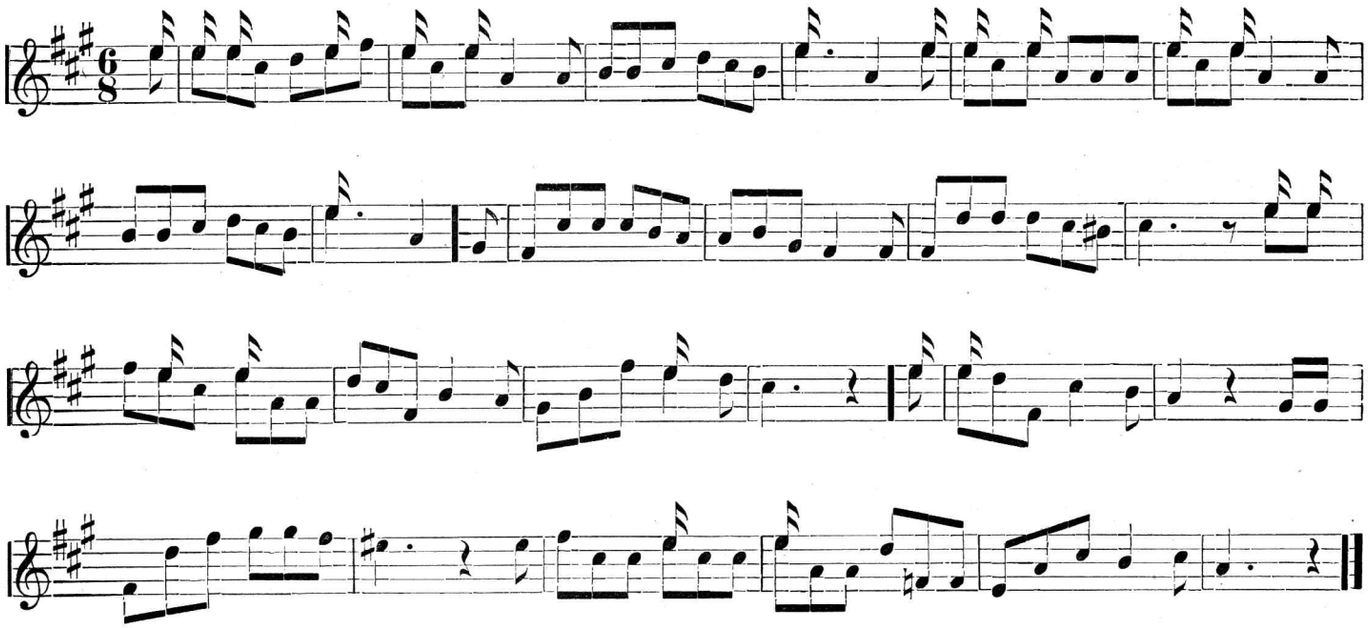
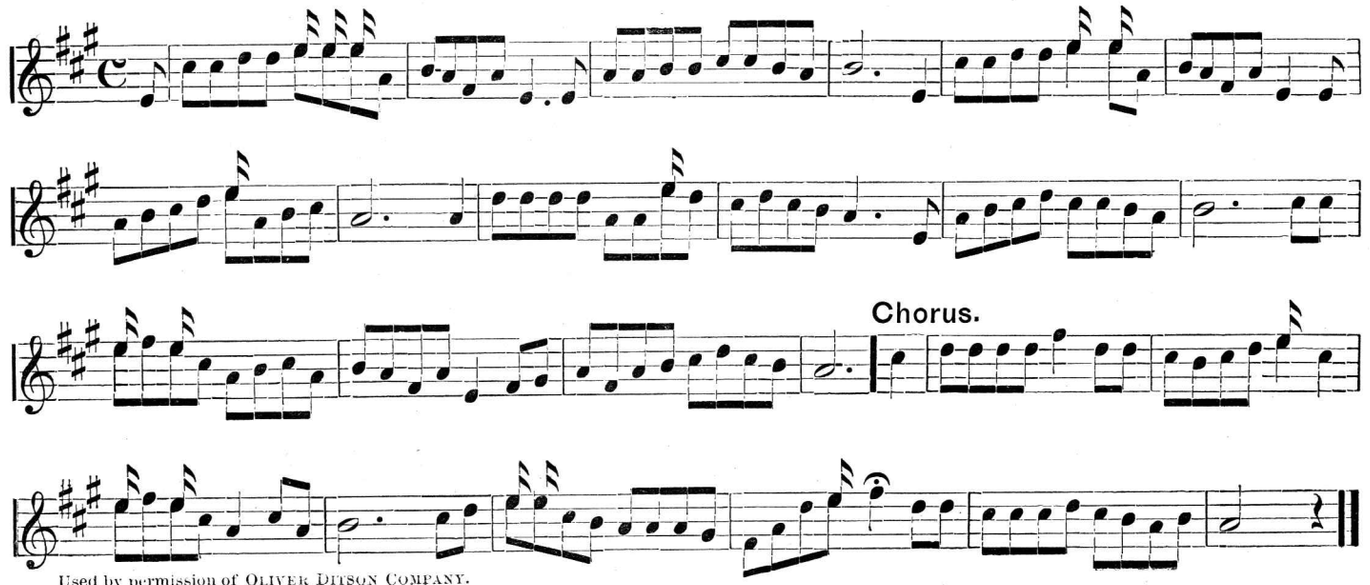
MARDI GRAS REEL.



I'M GETTING A BIG BOY NOW.

LITTLE OLD CABIN IN THE LANE.

HAYS.

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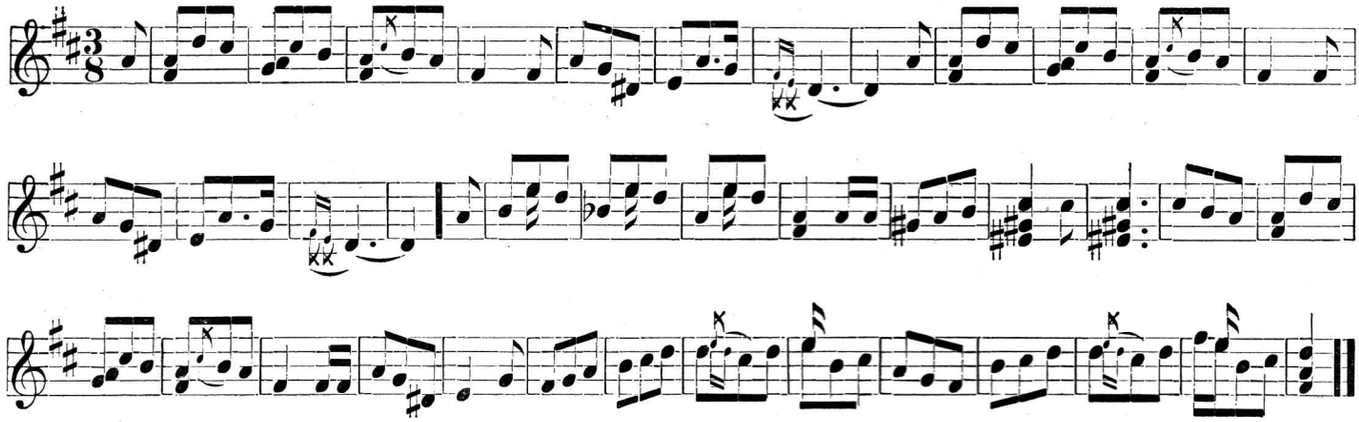
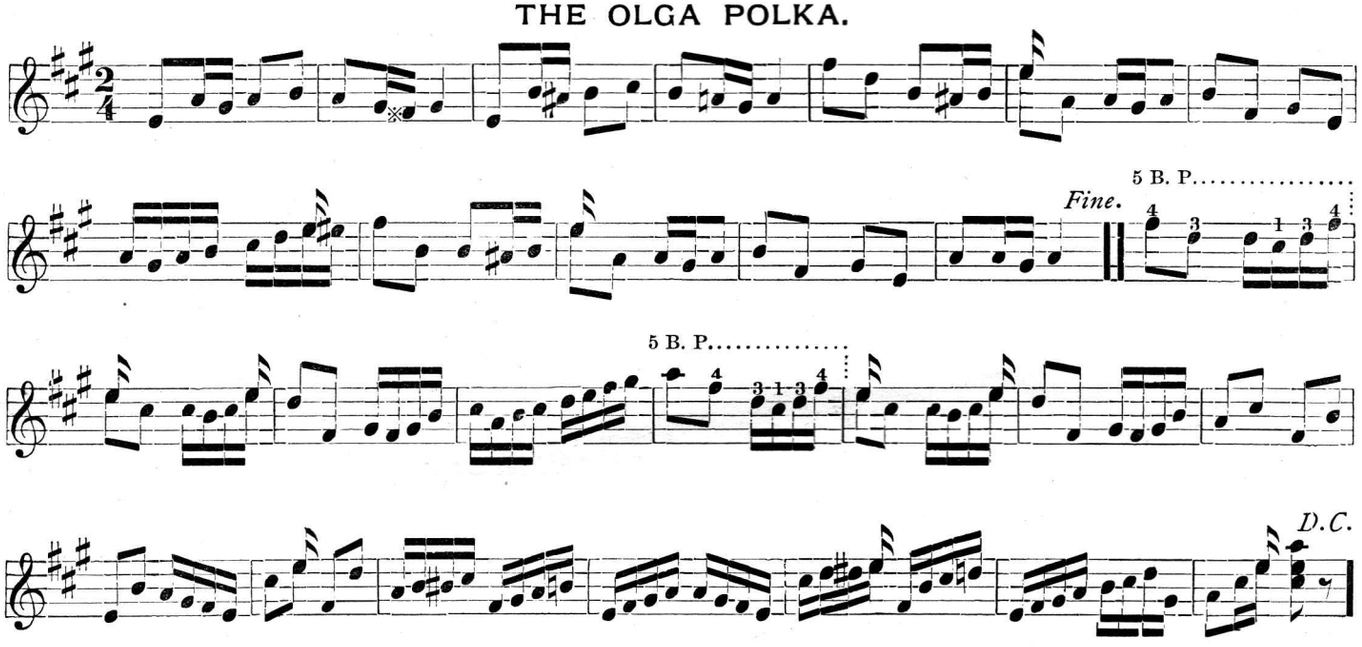
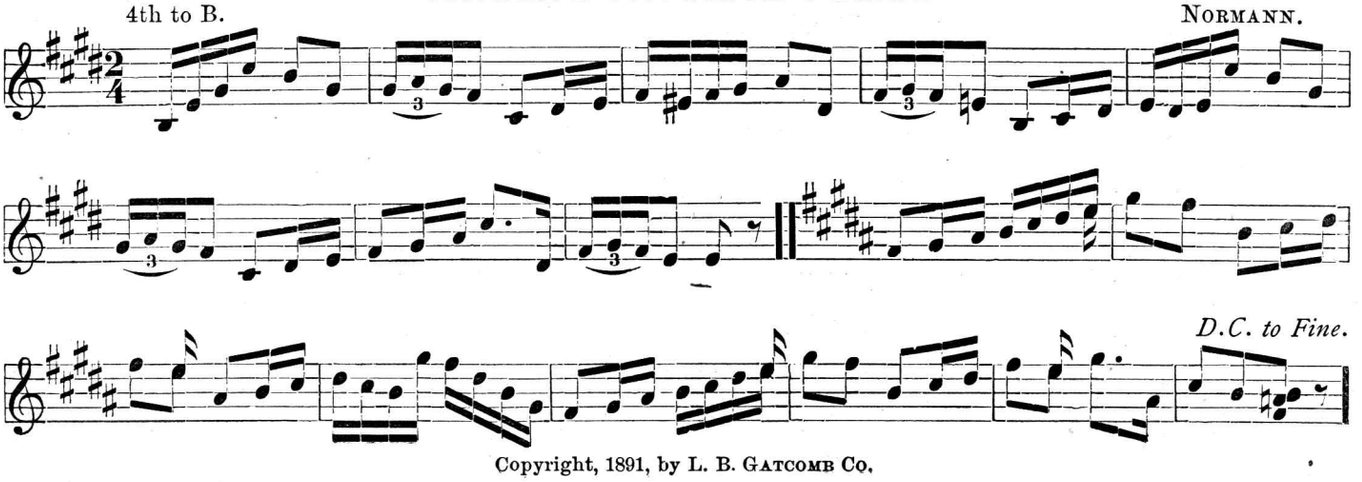
THE DREAM.

THE OLGA POLKA.

TITANIA'S FAVORITE POLKA.

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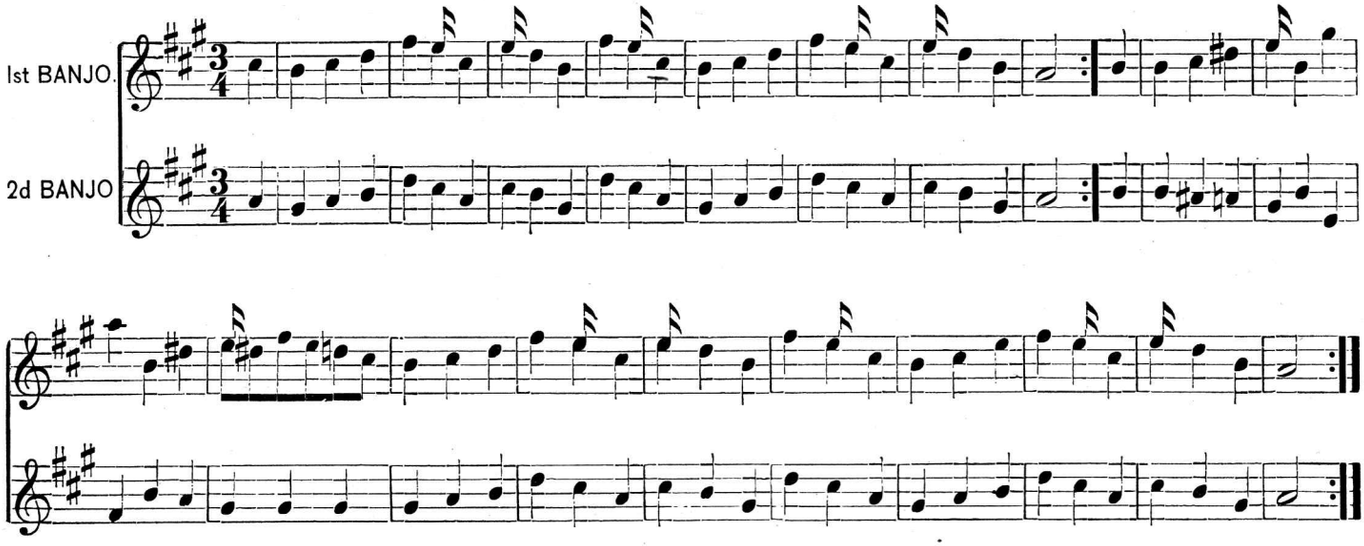
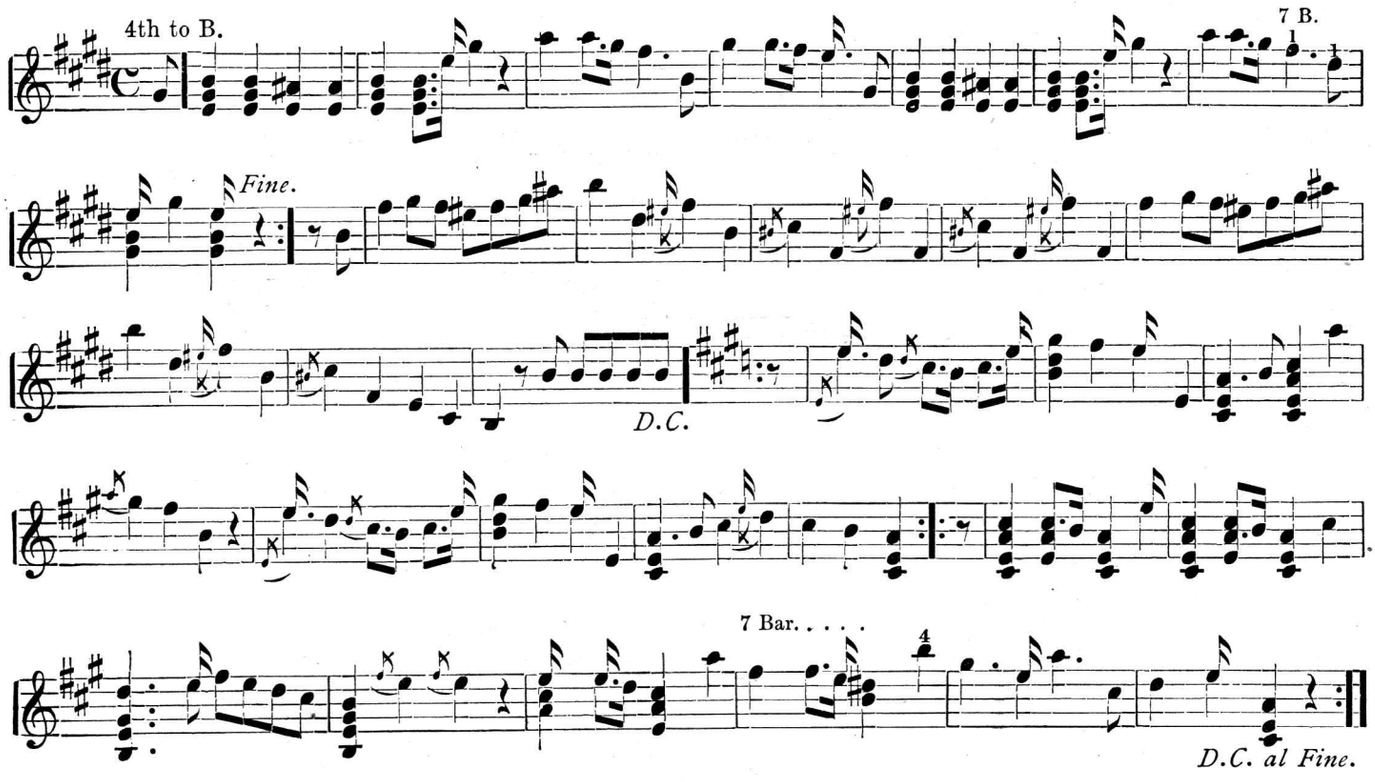
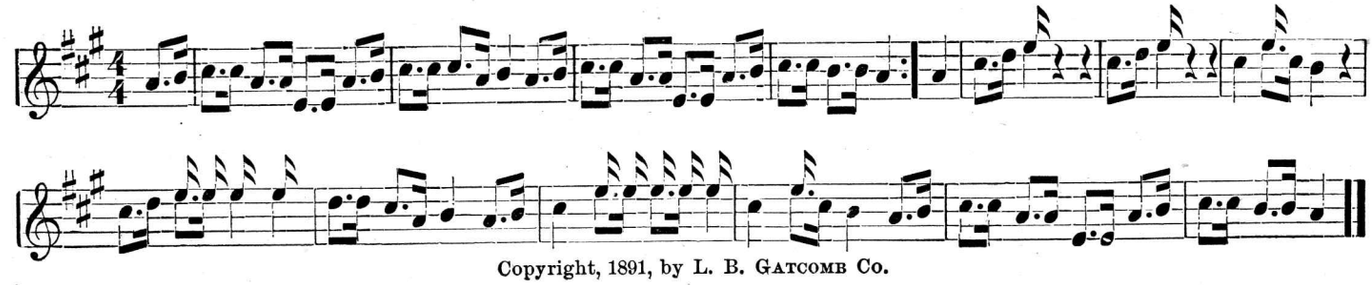
THE TRUMPET WALTZ.

UNION SCHOTTISCHE.

PERKINS.

UNCLE SAM'S FARM.

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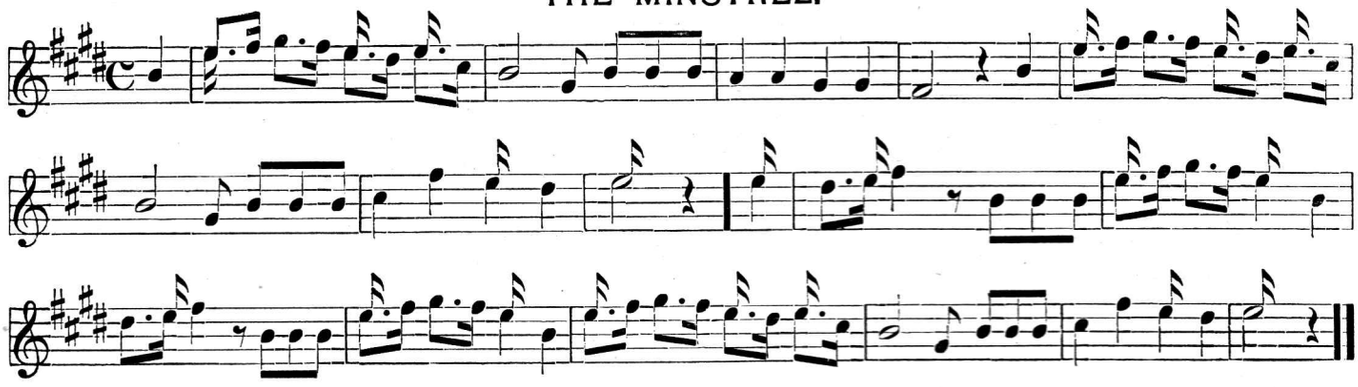
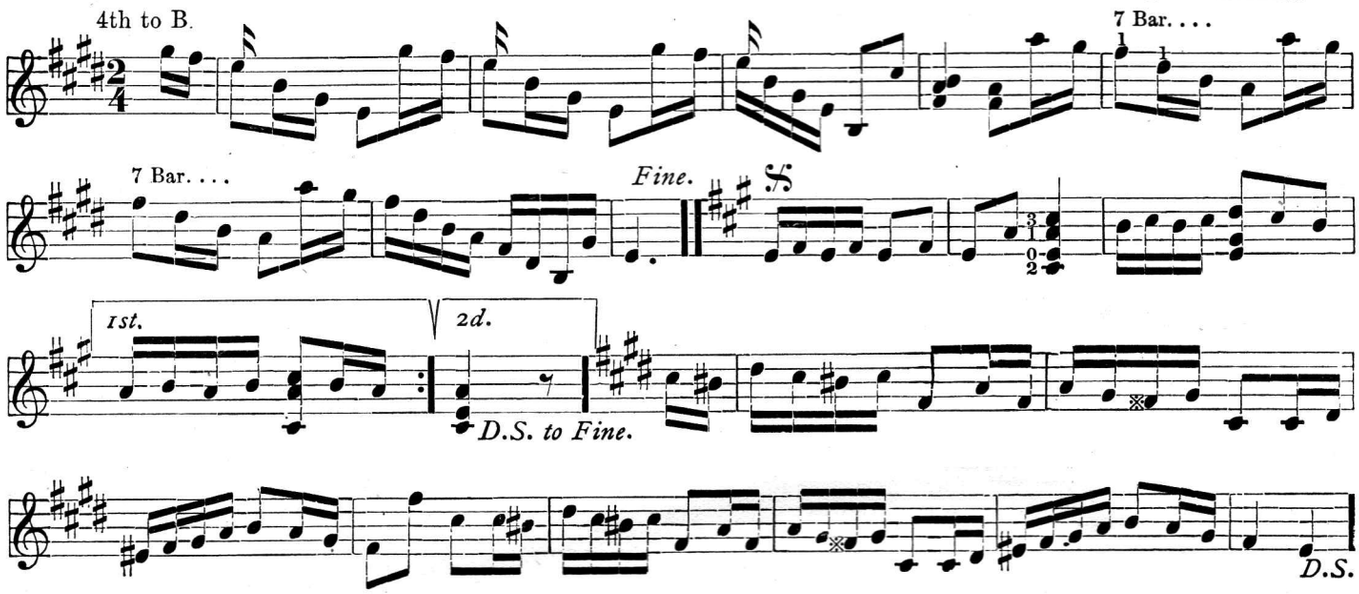
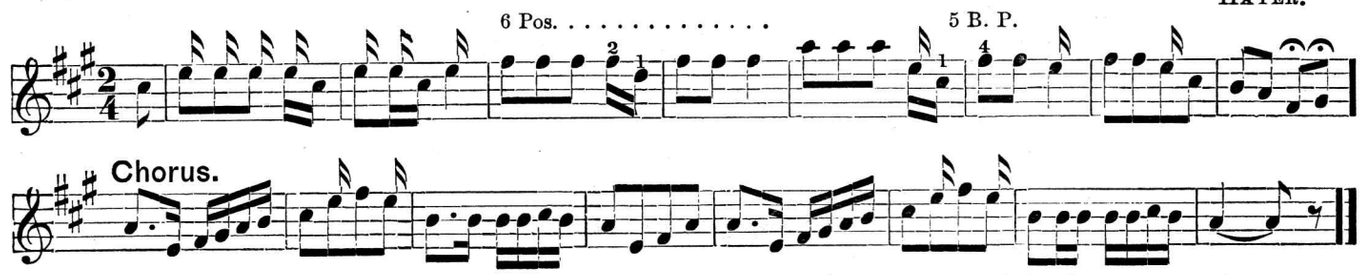
THE MINSTREL.

LITTLE FAIRY POLKA.

WALLERSTEIN.

ANGELS MEET ME AT THE CROSS ROADS.

HAYER.

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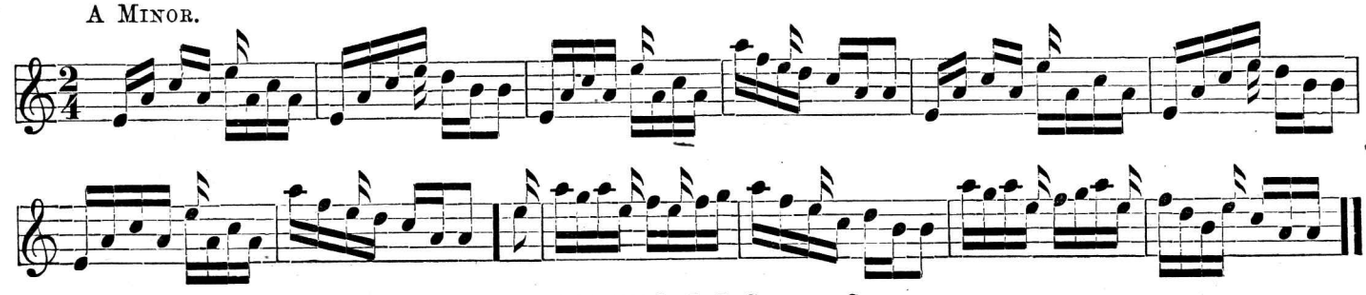
SCOTCH REEL.

A MINOR.

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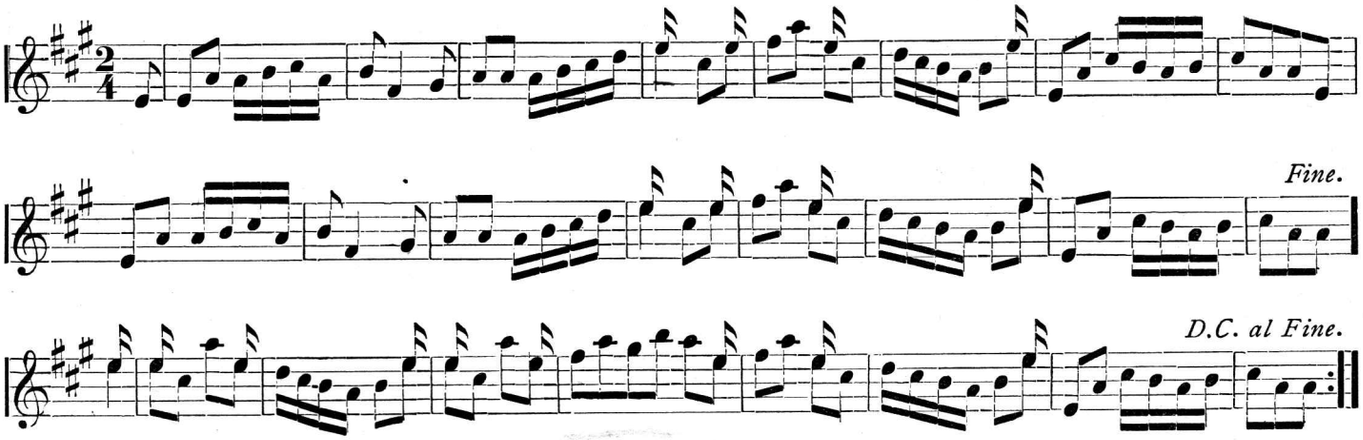
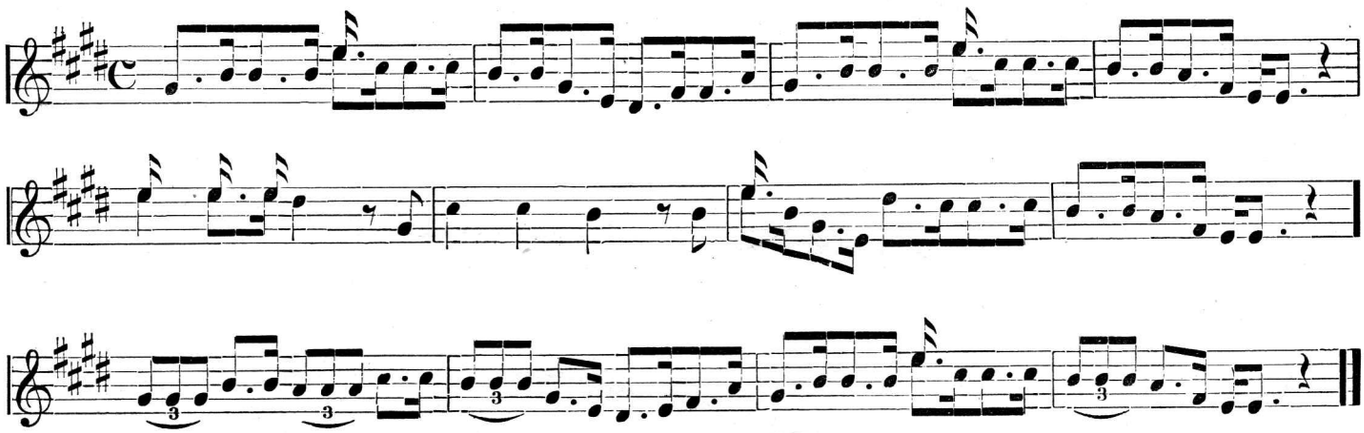
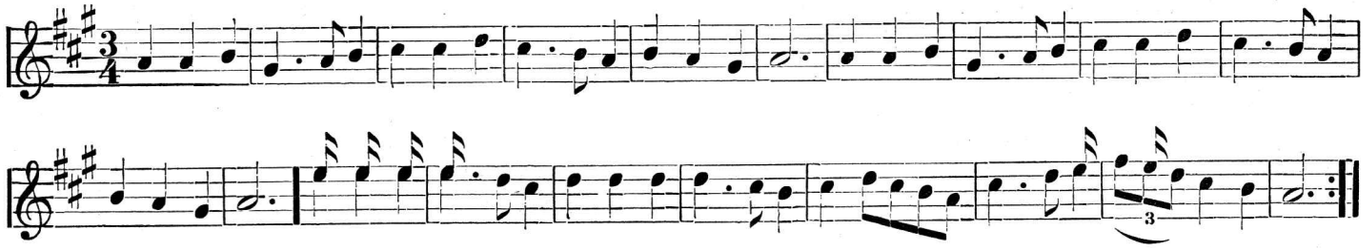
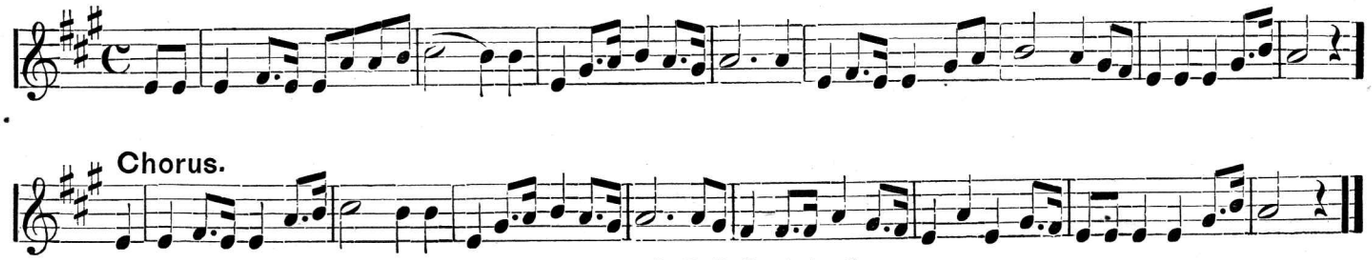
JOICE'S HORNPIPE.

"SALLY, COME UP."

GOD SAVE THE QUEEN.

(National Air of England.)

LITTLE BROWN CHURCH.

PITT.

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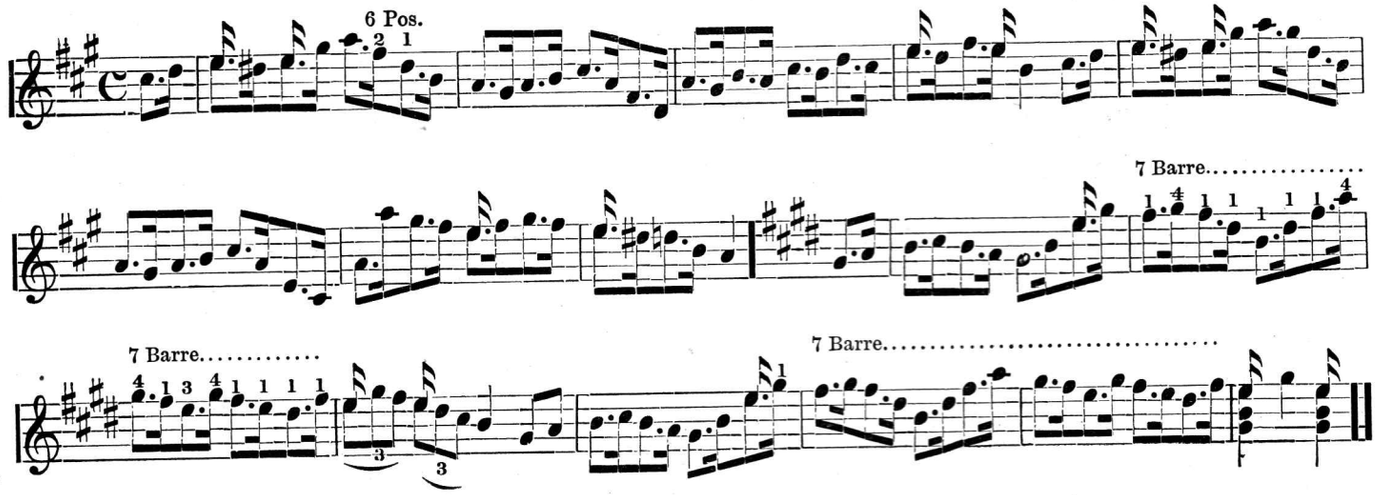
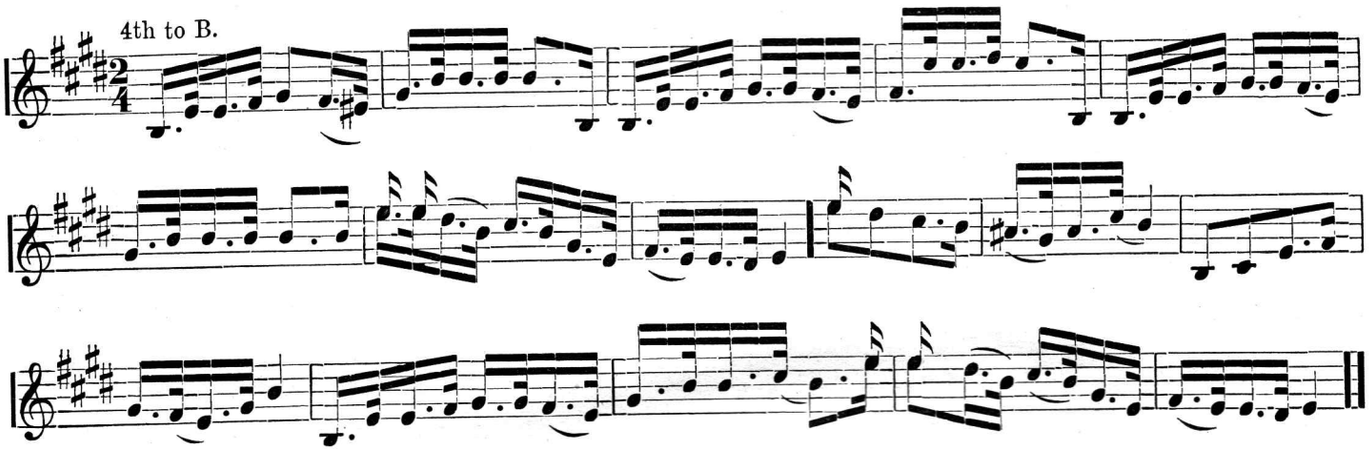
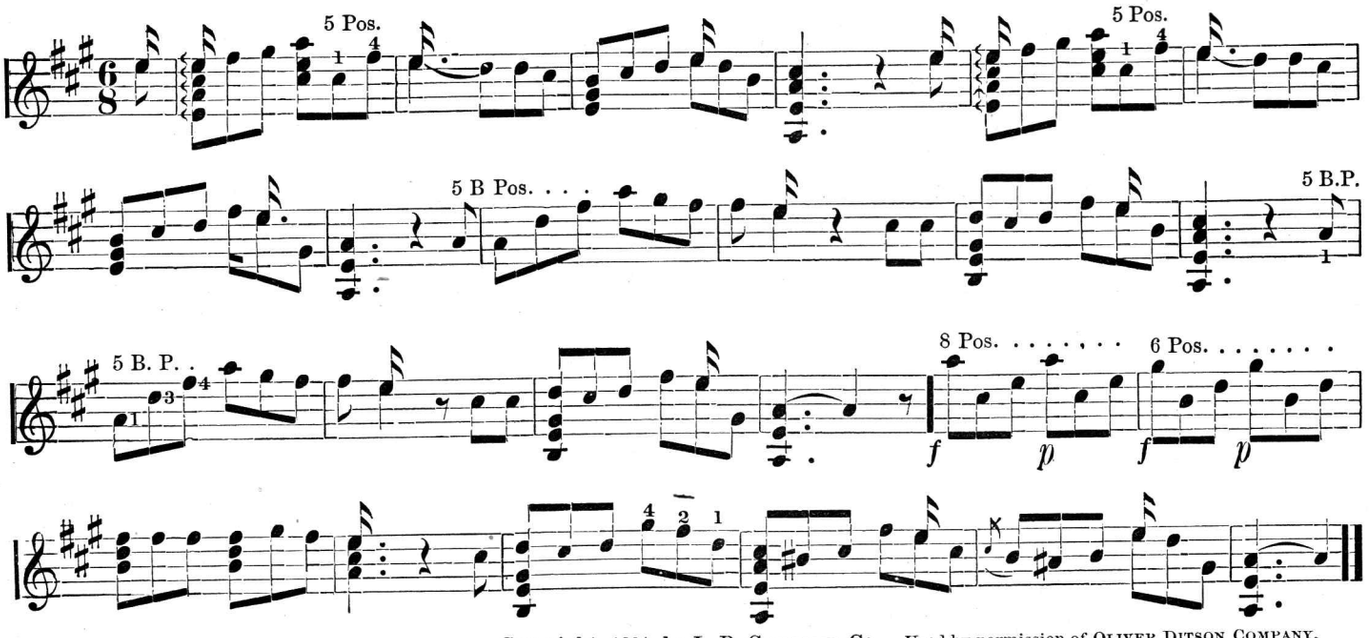
DOUBLE CLOG DANCE.

WALK ROUND.

WHIP-POOR-WILL'S SONG.

MILLARD.

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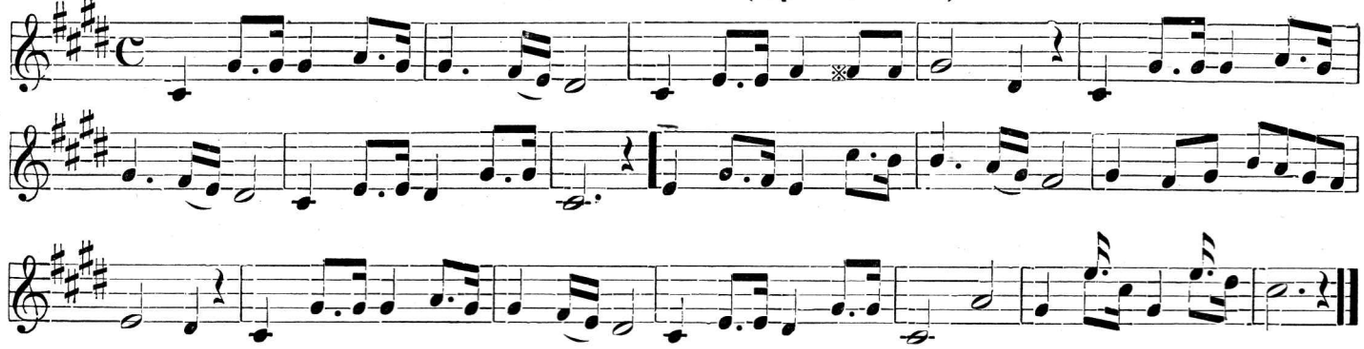
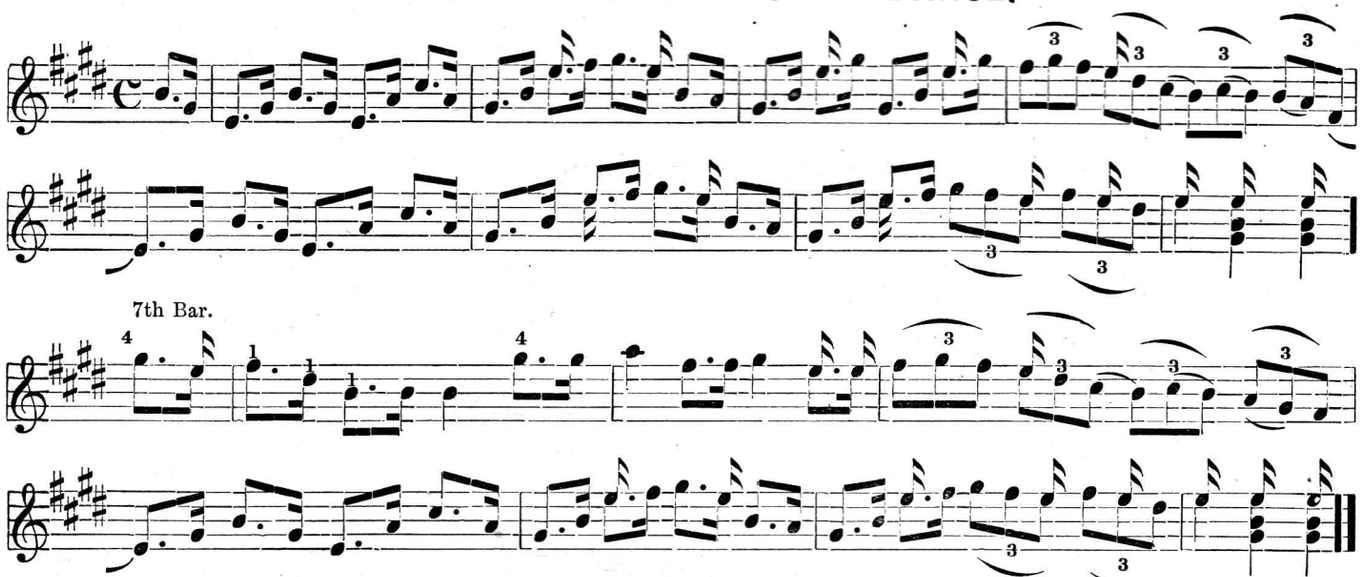
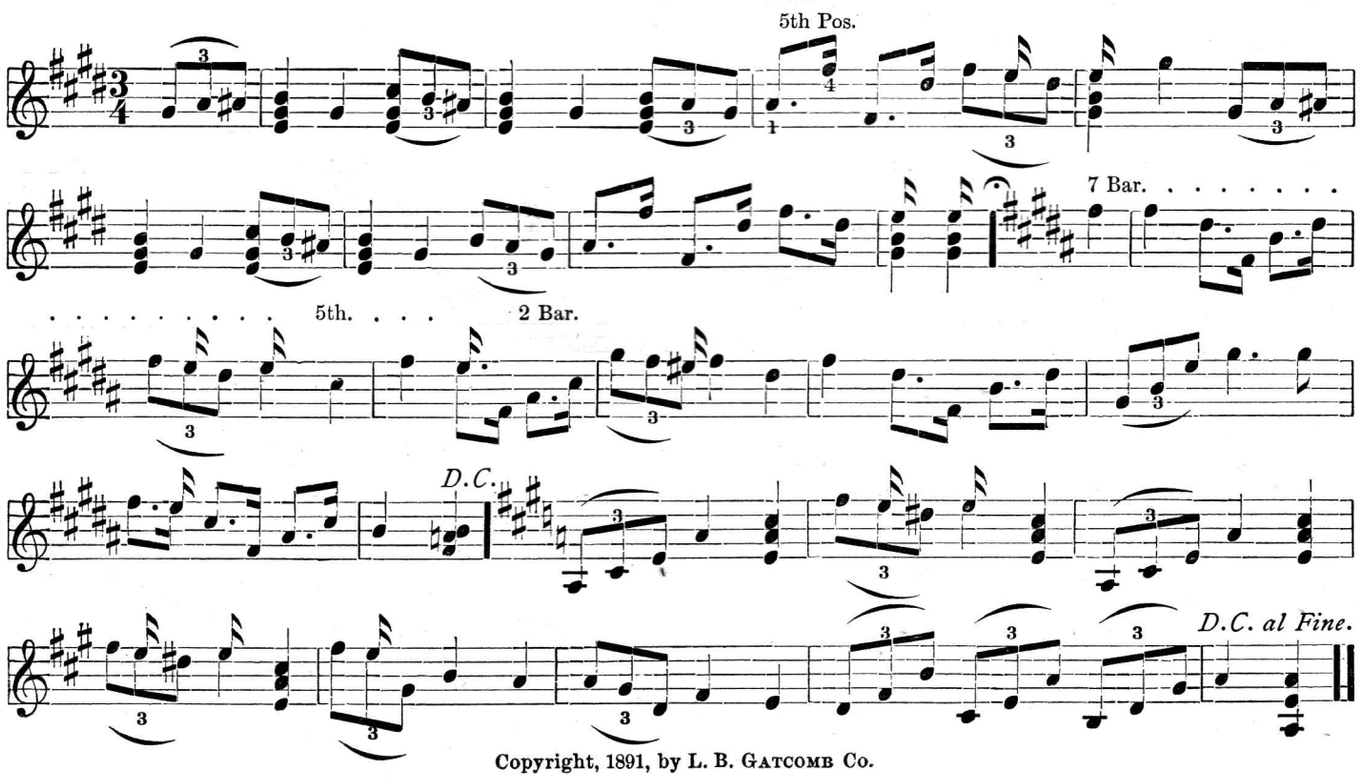
FLEE AS A BIRD. (Spanish Air.)

THE BLACK BRIGADE CAMP DANCE.

CARRIE POLKA REDOWA.

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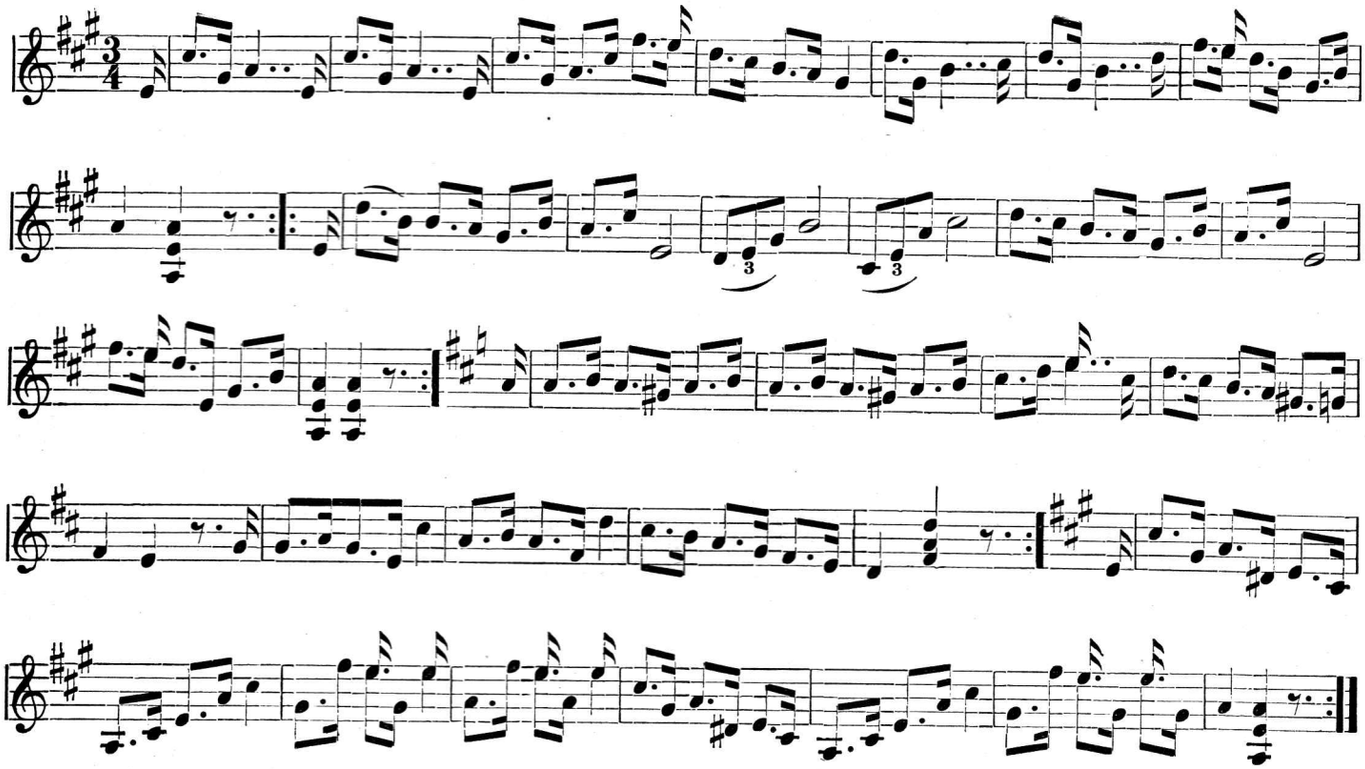
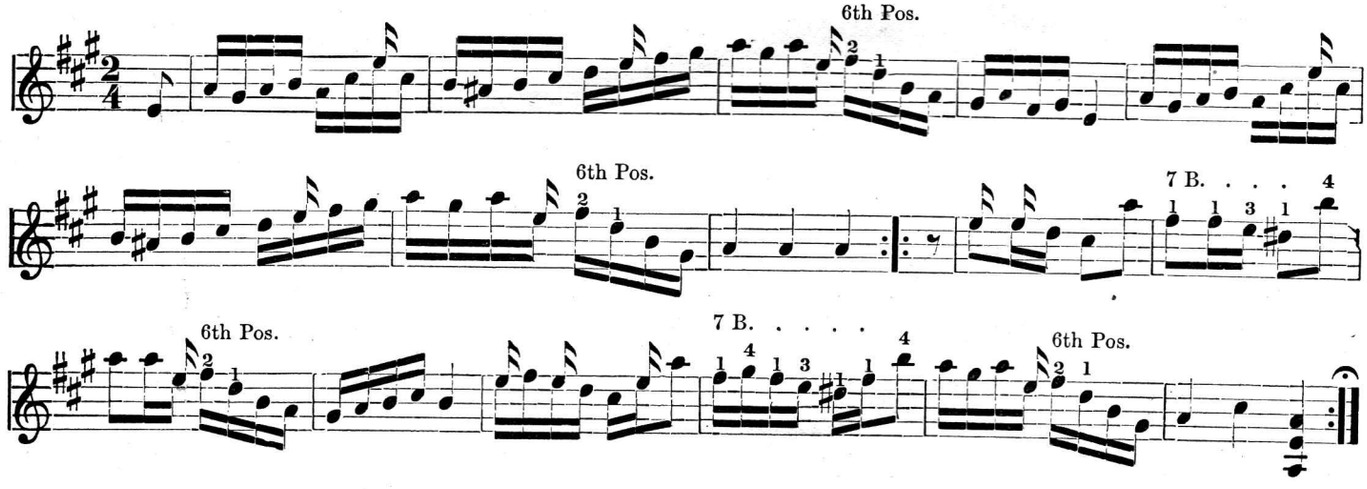
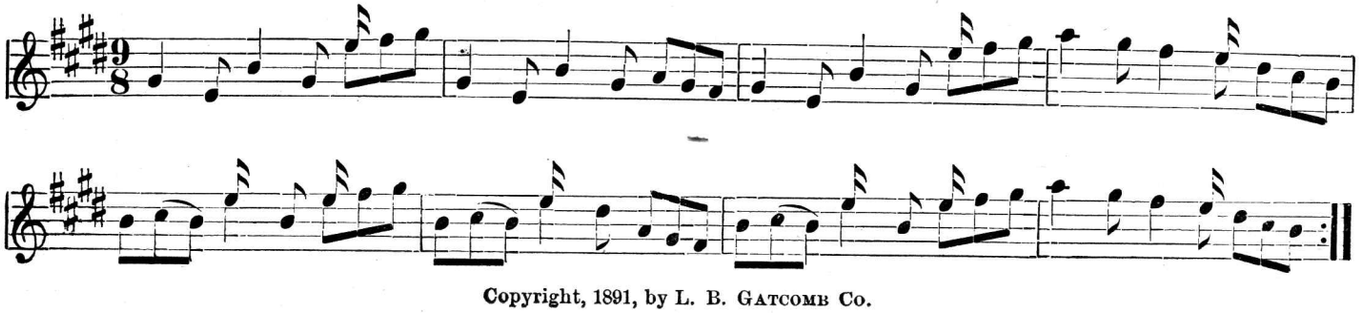
WILLIE MAZURKA.

PORTSMOUTH GROVE HORNPIPE.



LIMERICK JIG.

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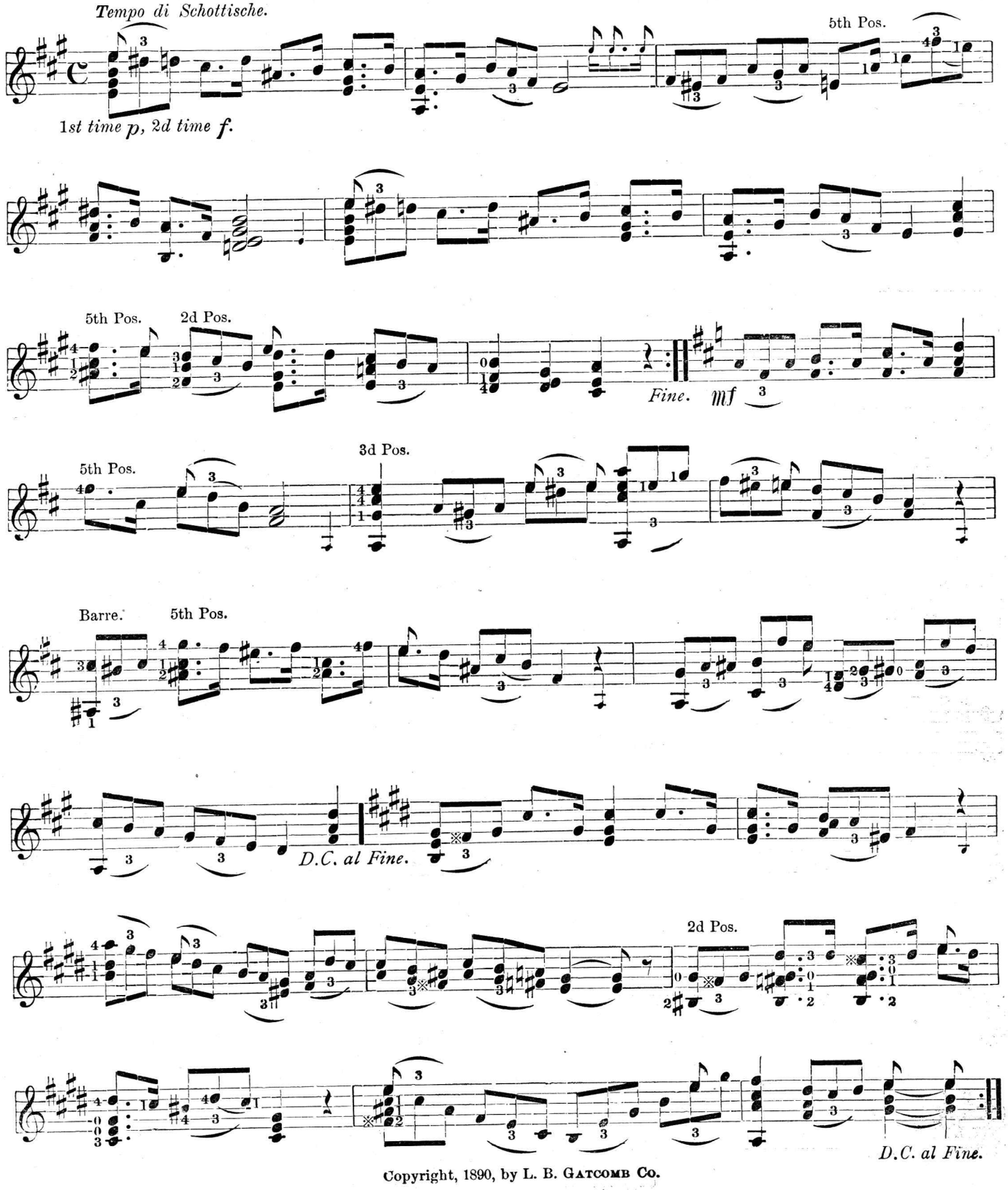
THE SKIRT DANCE.

(Introduced in Faust up to Date.)

BANJO.

By MEYER LUTZ.
Arr. by G. L. LANSING.

Tempo di Schottische.

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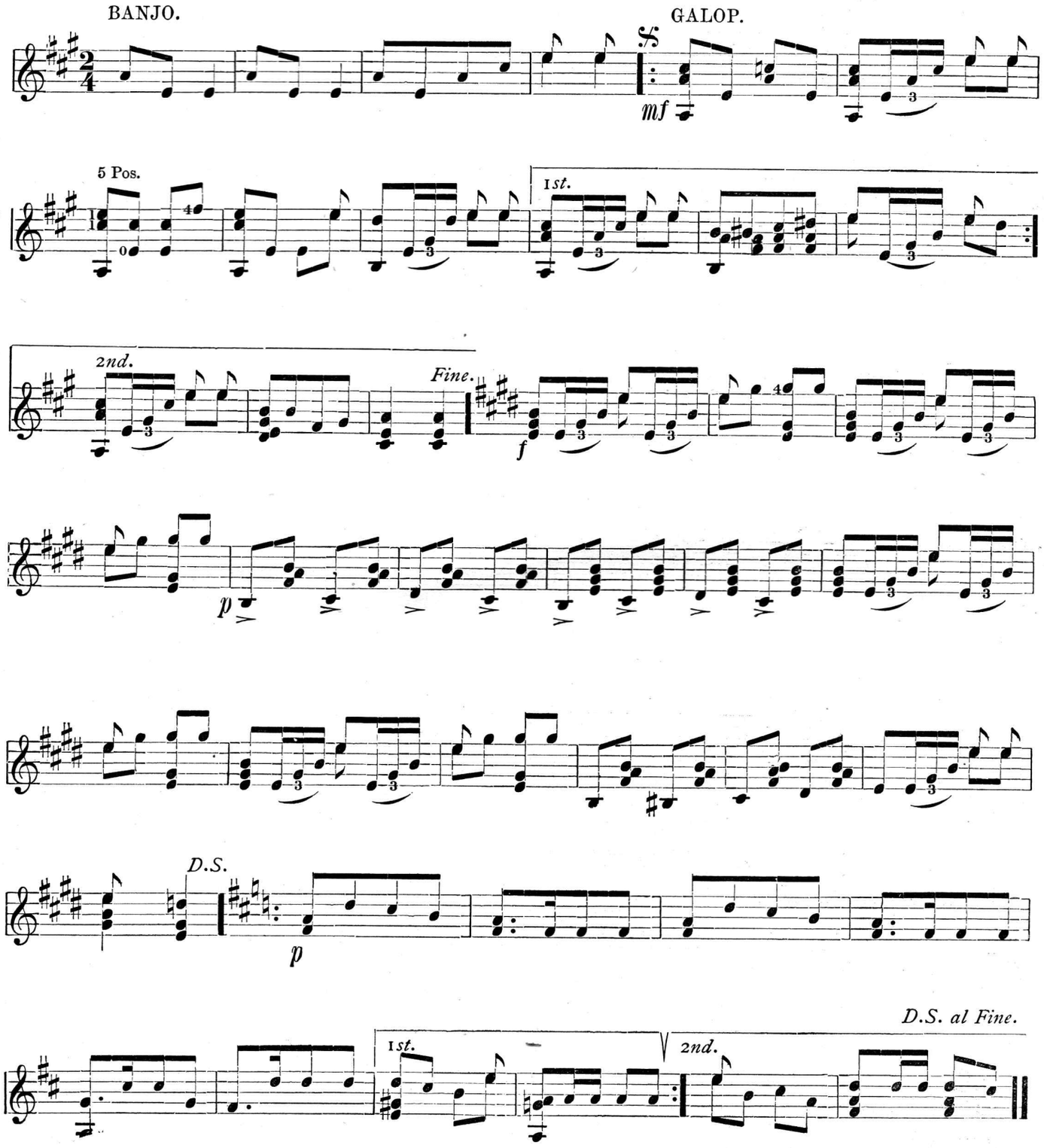
"AROUND THE DIAMOND." GALOP.

C. F. TITCOMB.
Arr. by G. L. LANSING.

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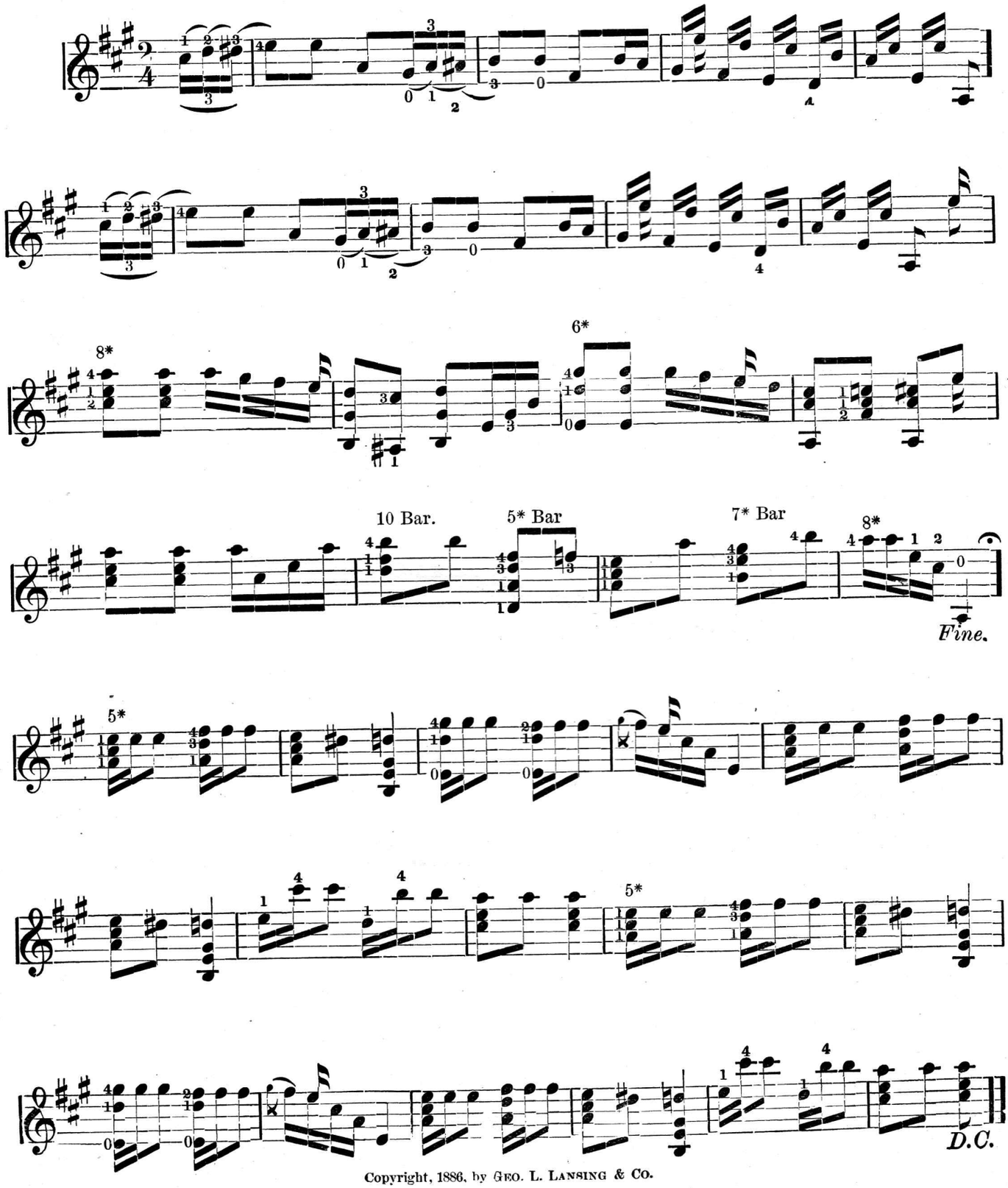
JEANETTE POLKA.

By A. A. BABB.



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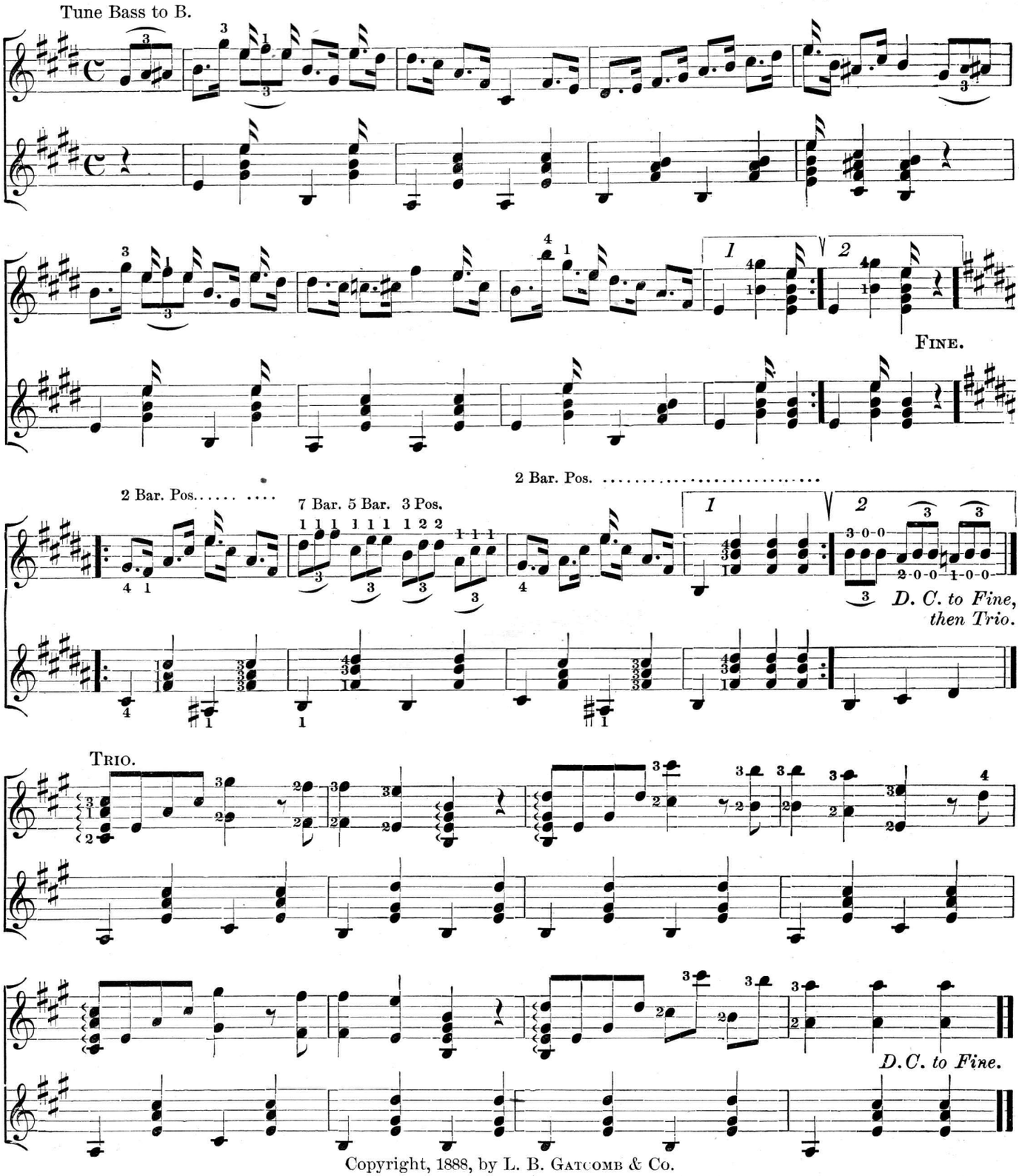
Respectfully dedicated to Miss GRACIE L. KELLEY.

LITTLE GEM SCHOTTISCHE.

By A. A. BABB.

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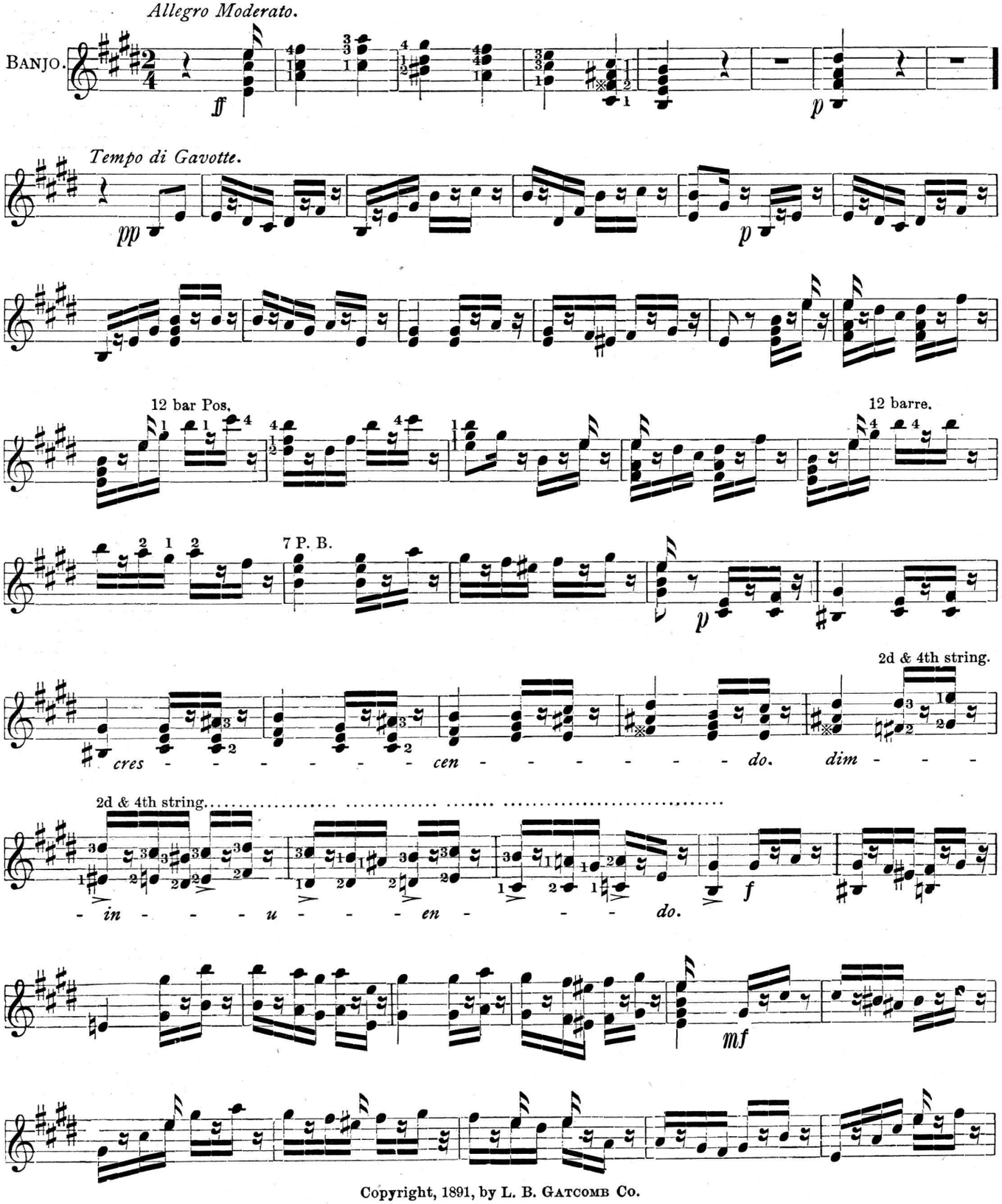
L' INGÉNUE.

MORCEAU A LA GAVOTTE.

By L. ARDITTI.
Arr. by A. A. BABB.

4th to B.
Allegro Moderato.
BANJO.
ff
p
Tempo di Gavotte.
pp
p
12 bar Pos.
12 barre.
7 P. B.
p
2d & 4th string.
cres - - - - - - - - cen - - - - - - - - do. dim - - -
2d & 4th string.
- in - - - - u - - - - en - - - - do.
f
mf

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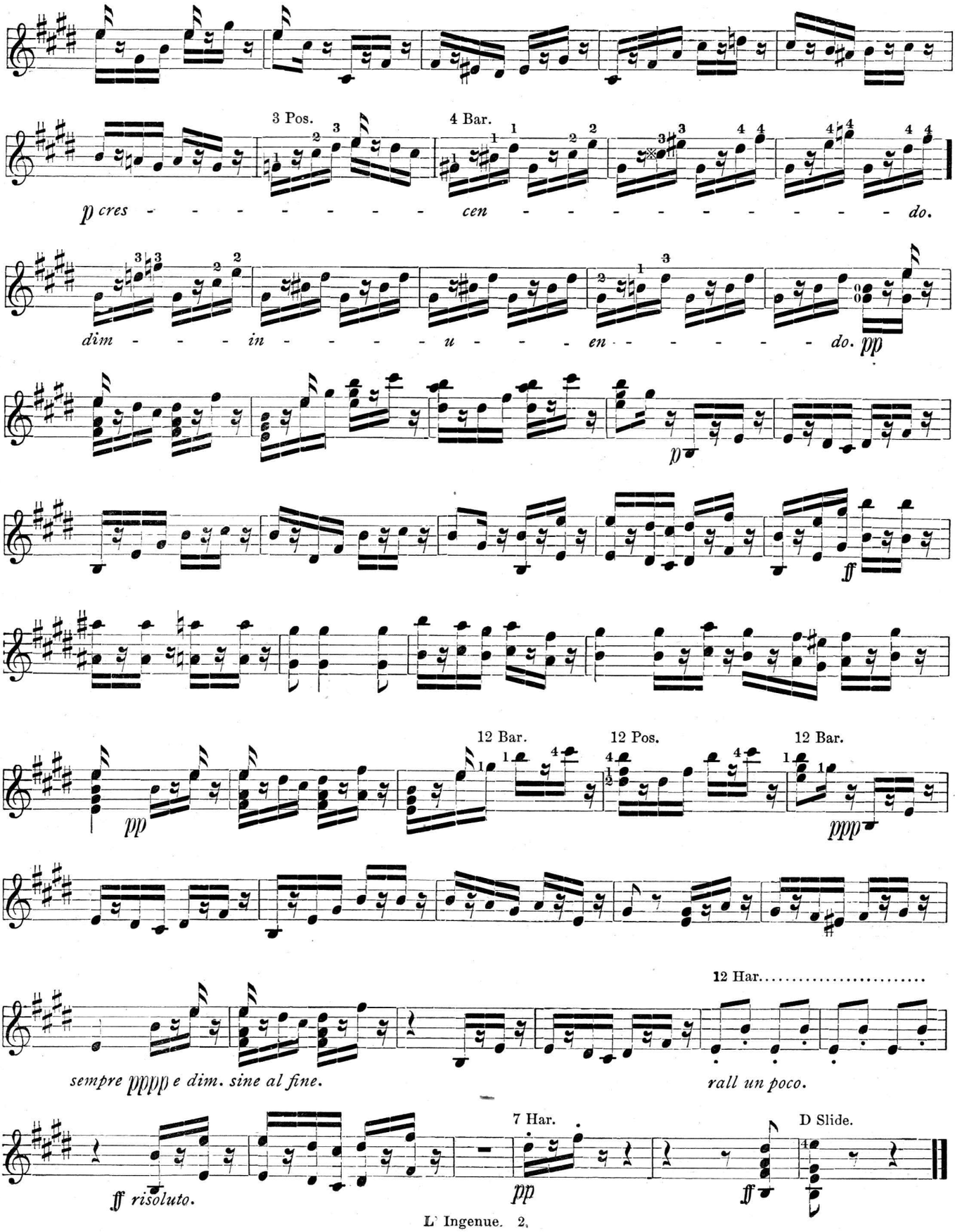
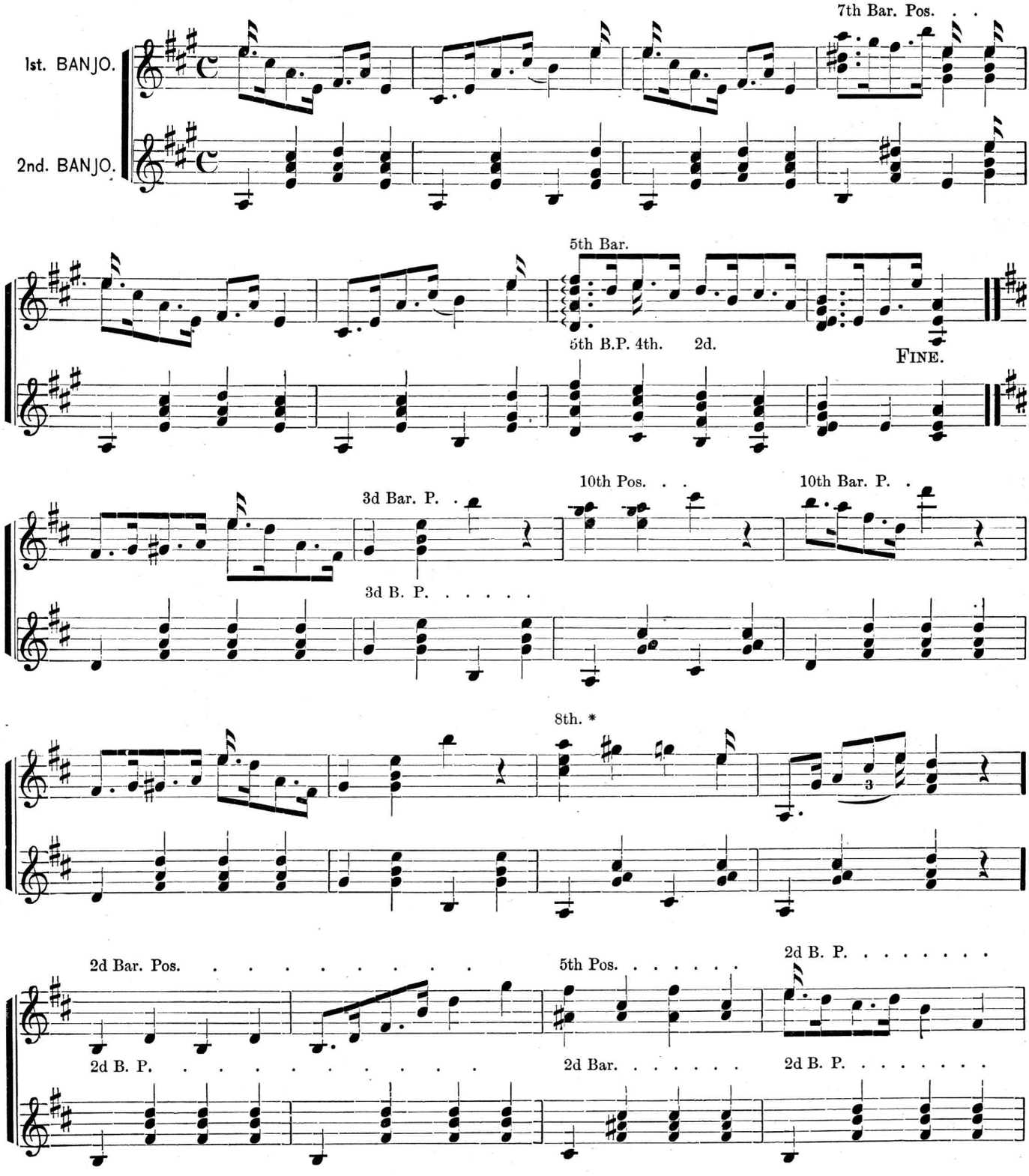
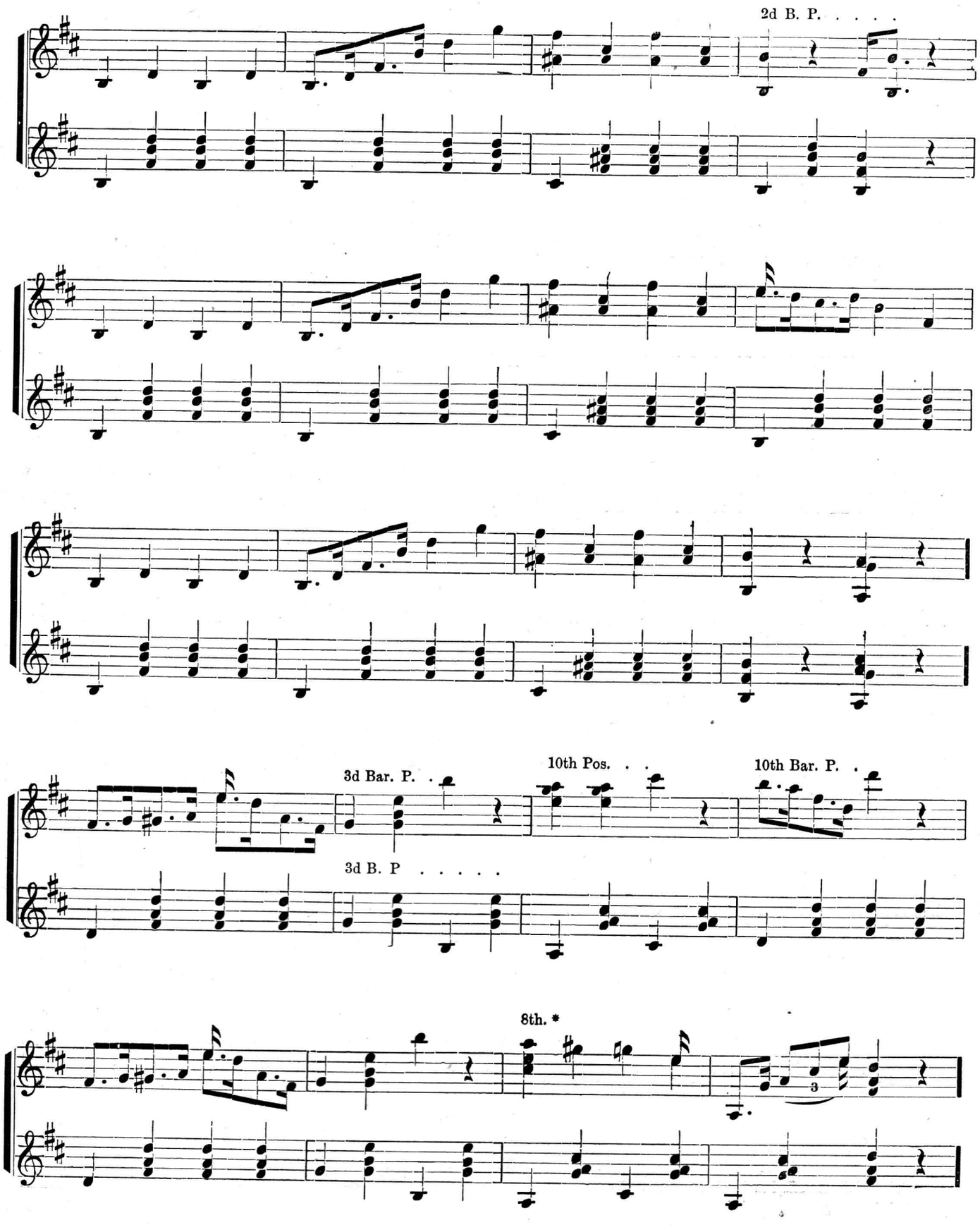

3 Pos.
4 Bar.
p cres - - - - - - - - - cen - - - - - - - - - - do.
dim - - - in - - - - - u - - - - en - - - - - - do. pp
p
ff
12 Bar.
12 Pos.
12 Bar.
pp
ppp
12 Har.....
sempre pppp e dim. sine al fine.
rall un poco.
7 Har.
D Slide.
ff risoluto.
pp
ff

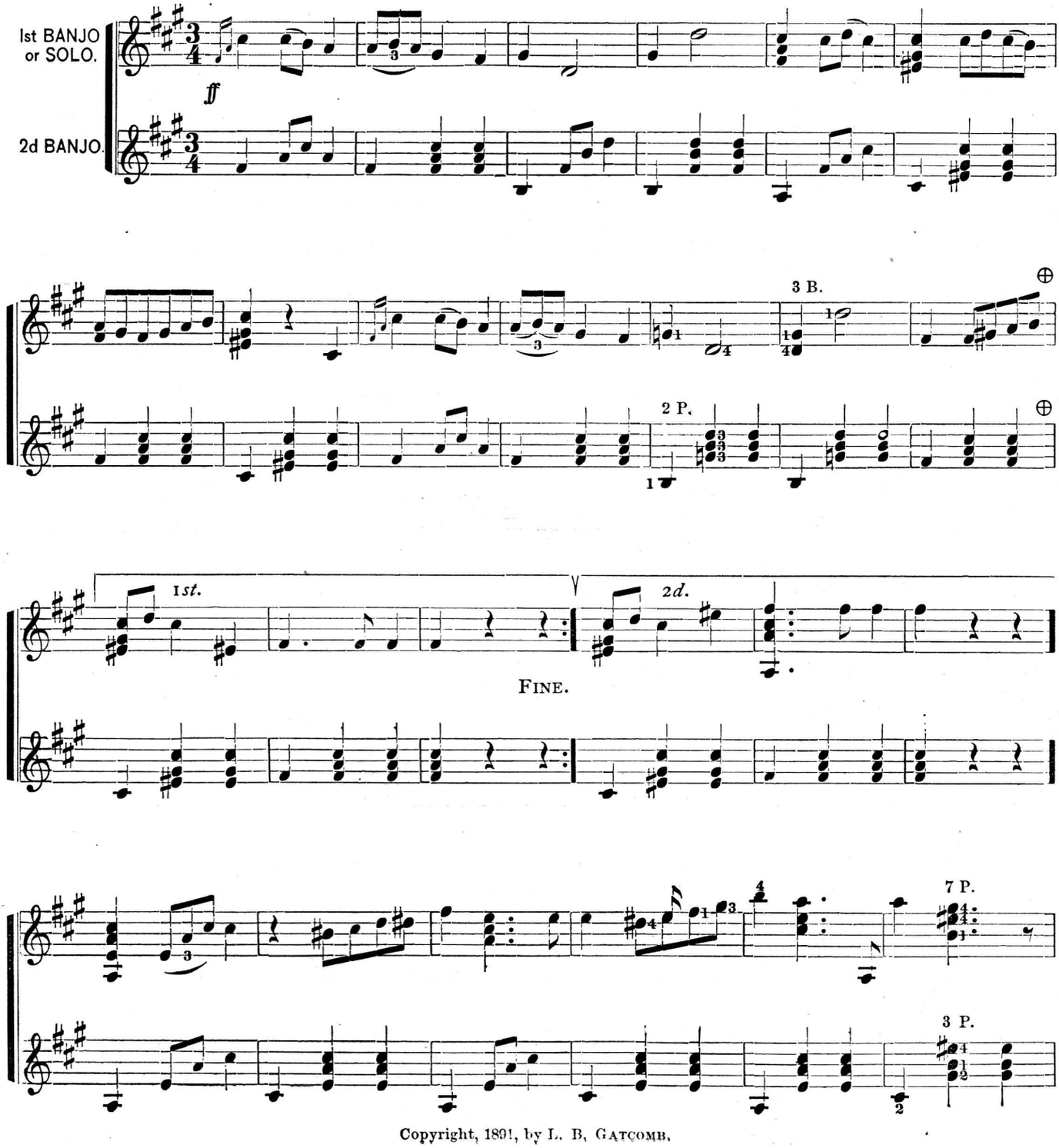
TO MR. PAUL B. KING.

PLANTATION SCHOTTISCHE.

By B. F. RUSSELL. BUFFALO, N. Y.

Copyright, 1893, by L. B. GATCOMB CO.

2d B. P. . . . .
3d Bar. P. . .
10th Pos. . .
10th Bar. P. .
3d B. P . . . . .
8th. *
3

SANTIAGO.

(VALSE ESPAGNOLE.)

By A. CORBIN. Arr. by C. L. LANSING.

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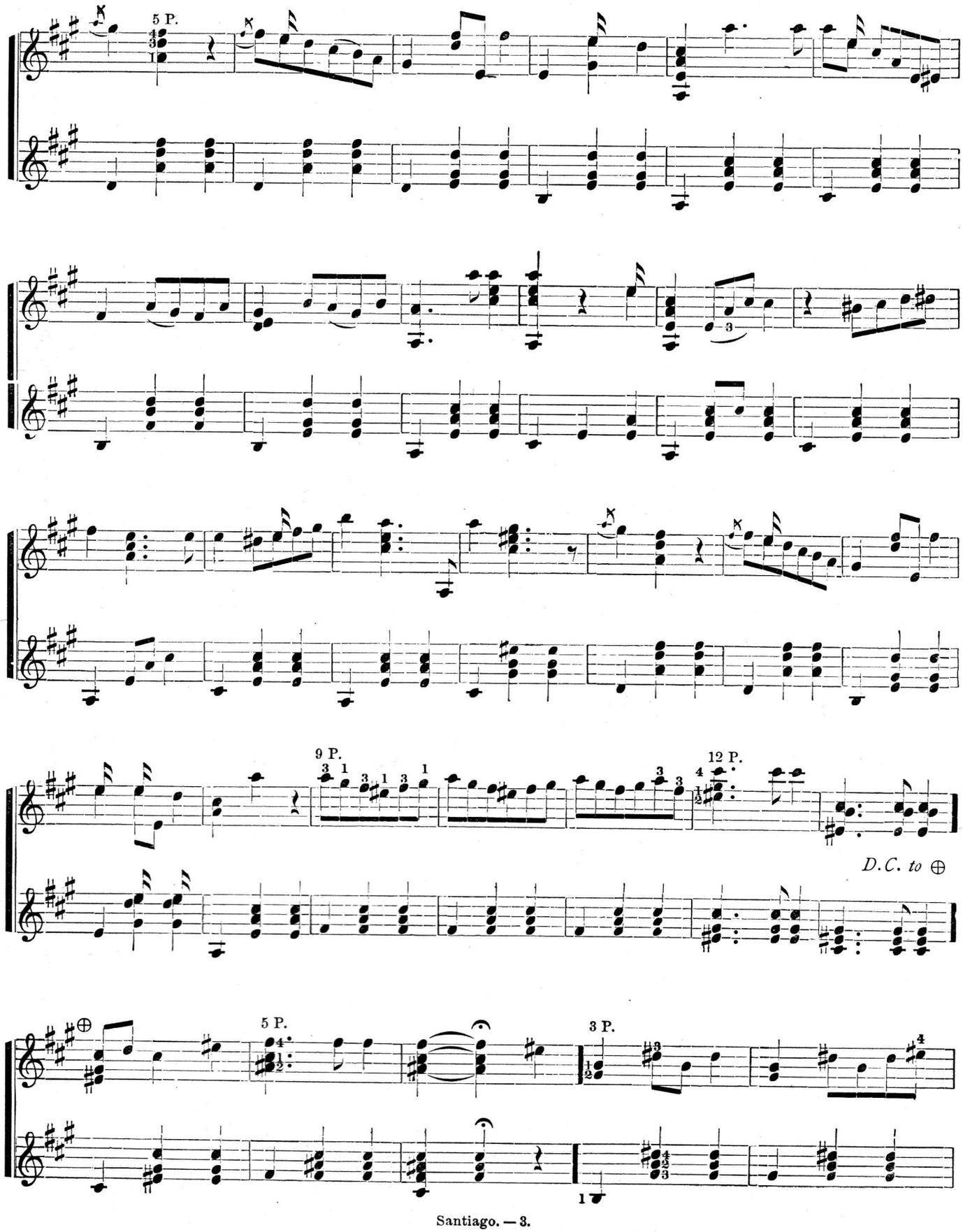
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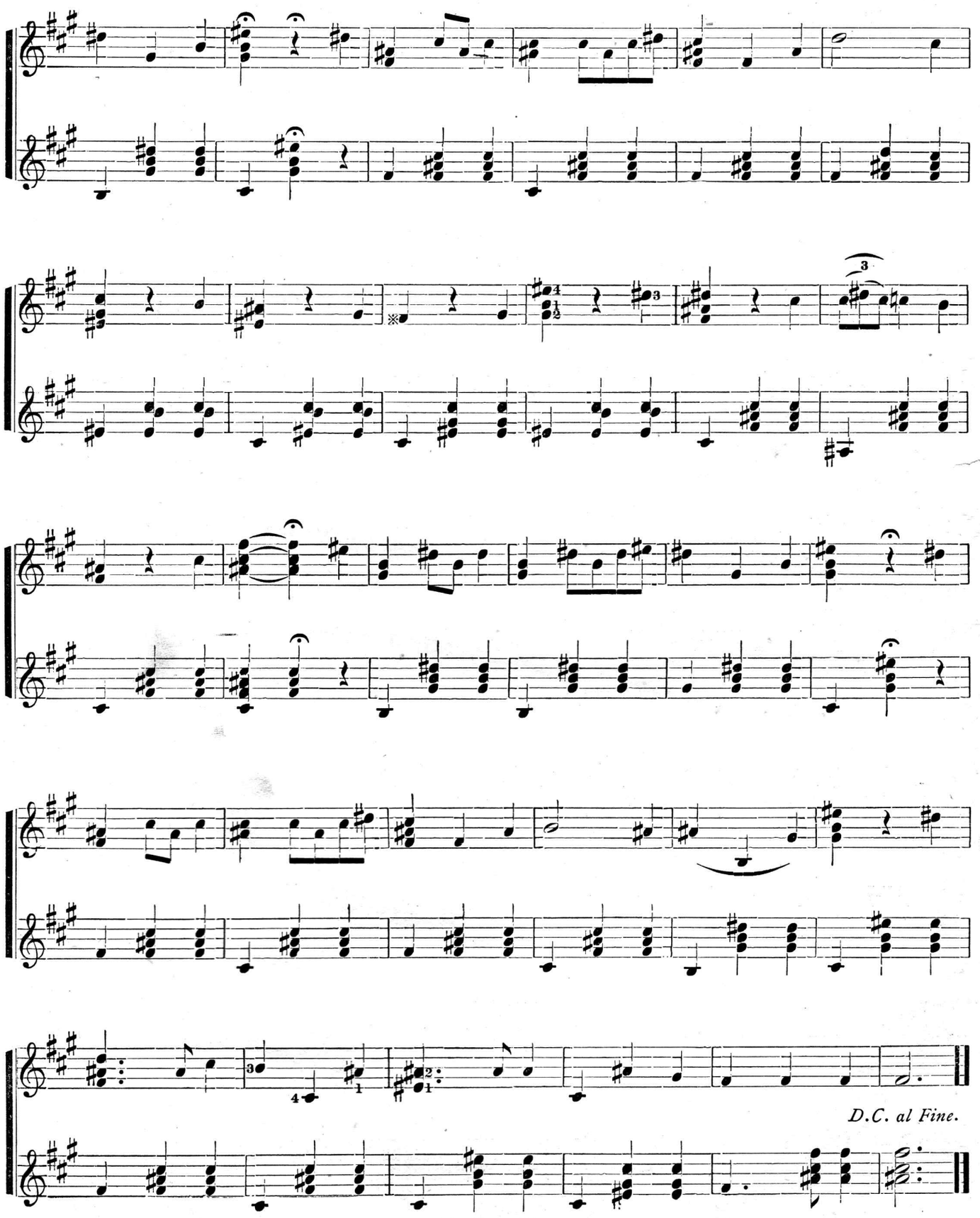
D.C. al Fine.